

Illuminated Manuscripts and Miniatures

No. 404



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A Miniature from JEROME. Vie, Mort et Miracles.
Illuminated MS. on vellum With 5 full-page Miniatures.
Paris, about 1520.
See Item No. 78.

No. 404

1921

Illuminated Manuscripts
and Miniatures
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All Manuscripts and Miniatures in this Catalogue enter the
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Ancient Manuscripts.

OUR classical authors came near being entirely lost to us. Of some nothing has been preserved; of others we possess only fragments, and chance, that blind arbiter of the works of genius, has preserved, in their entirety, some productions of a secondary value. We lost a great number of ancient authors in the conquest of Egypt by the Saracens, which deprived Europe of the use of papyrus. In the absence of papyrus, parchment was employed, which, from year to year, became more scarce and costly. Then the sheets upon which were transcribed classical compositions of Roman or other literature, were cleaned from the writings, as far as possible, and re-used for converting into psalters, breviaries, etc., such was the case with a book of Livy half-effaced which became a Bible, and the orations of Cicero "de Republica" a history of a Monastery.

Such manuscripts are styled "palimpsest." The writers of these "Codices palimpsesti" resorted to several expedients to remove the original writing. Sometimes they would erase the characters, at other times they would remove

them by chemicals. This practice became so general that severe measures were adopted in Europe to prevent its continuance.

There was a time when a considerable domain was exchanged for a Manuscript; when this acquisition was deemed of sufficient importance to be registered in the Public Acts. All powerful and absolute as was Louis XI., he was not able to borrow the manuscript of Arab Rhasis, for the purpose of making a copy, without depositing 100 crowns of gold with the library of the *Faculté de Paris*, and for the completion of this sum the secretary of the Treasury sold a part of the silver plate. For the loan of a volume in 1471, a baron offered a security of ten marks in silver, which was considered insufficient. Previously a Countess of Anjou had given, for a book of Homélius, two hundred sheep and a supply of barley and wheat. At this period manuscripts were an object of considerable commerce, the usurers receiving them in pledge as a precious commodity. A student of Paris, reduced to the last extremity, regained his fortune by borrowing money on a book of Jurisprudence, and a grammarian, ruined by fire, rebuilt his house by the sale of two volumes of "Cicero."

Upon the restoration of letters, the savants searched with ardour for these treasures of the past. The passion entailed long journeys, and in the pursuit many fortunes were sacrificed. The acquisition of a province afforded no greater source of congratulation than the finding of an unknown manuscript. "Oh, marvellous fortune!" wrote Aretino to Poggio, upon learning that Poggio had discovered a copy of Quintilian. "I pray you to send me this manuscript at the earliest moment, lest I should die without beholding it."

In this fever of enthusiasm, the savants were tormented by the demon of jealousy when they learned that one of their number was the fortunate possessor

of a particularly choice work; for, then, the honour of possessing a volume of Cicero almost equalled the honour of composing it.

The Emperor Tacitus caused to be deposited in all the libraries of his Empire copies of the work of his illustrious ancestor, and ordered ten new copies to be made each year, but even this precaution was unavailing; and all the libraries of the Roman Empire seem to have been wholly destroyed. One copy of Tacitus, however, did escape, and was found in modern times in a monastery of Westphalia.

Illuminated Manuscripts are in many senses the most important, as they are commercially the most valuable. Illuminated Manuscripts are naturally an elaboration on the bare-written volume. The transition from the severely plain to the splendidly elaborate was a gradual one of several centuries. The mediaeval period begins in Ireland in the seventh century and on the Continent in the eighth century, where we find ornaments and designs independent of Roman style. The best period is from 1250 to 1550. The finest examples of illumination are to be found in the fifteenth century in France, Italy, England and the Netherlands, though some prefer the costly, magnificent and florid ornamentation of the first quarter of the sixteenth century.

(From the Essay which appeared in *L'Imprimerie* some thirty years since and *Madan's Books in Manuscript*).

tu ei scripta subtraxeris. illa quoque armario sibi
 postea scribenda concludat. Expt p 106v8.
INCIPIT TRACTATUS SANCI HIERONIMI
 PREBYTERII IN MATTHEUM. INCIPIT LIB PRIMUS.
 IBI EST GENERATIONIS IESU
 XPI. In esaiā legimus. generationem
 eius qui enarrabit. Non go putemus
 euangeliū pROphete esse cONtrariū.
 ut quid ille impossibile dixisset affatu.
 hic narrare incipiat. Quia ibi
 de generatione diuinitatis. hic de incarnationis
 ē dictū. A carnalib; autem cepit. ut pER hominē dOMINUM
 discere incipiamus. filii dauid. filii abrahā. Ordo
 pRO posterus. sed necessarie cOMmutatus. Si enī pRImum
 posuisset abrahā. & postea dauid. rursus ei repe-
 tendus fuerat abrahā. ut generationis sERies tex-
 retur. Ideo autem ceteris pREtermisiss. horū filiū nun-
 cupauit. quia ad hos tantū ē facta de xPIo repREmissio.
 Ad abrahā. in semine inquit tuo. benedicentur omnes
 gentes. quid ē xPIus. Ad dauid. de fructu uentris tui.
 ponā super sedē tuā. Iudas autem genuit phares &
 sARa de thamar. Notandū in genealogia salua

PART I.

European Manuscripts.

ELEVENTH-TWELFTH CENTURY MANUSCRIPT.

I **JEROME** (Saint).

Tractatus in Matthaeum.

MANUSCRIPT ON 172 LEAVES OF STOUT VELLUM, XI.-XII. CENTURY (9 by $6\frac{1}{4}$ INCHES). FINELY WRITTEN BY A GERMAN SCRIBE IN SEMI-ROMAN LETTERS, 24 LONG LINES TO A FULL PAGE, GREEK QUOTATIONS IN GREEK, PAINTED INITIAL TO EACH BOOK.

Thick small 4to, *thick boarded crimson morocco extra, inside dentelles, by R. De Coverley, in fine state.*

(Bamberg, XI.-XIIth Century).

(SEE ILLUSTRATION, PLATE No. I.).

£63

*** AN IMPORTANT CODEX. The Scribe *Bertolfus* has written his name in an inscription at end: "Indignus alumnus Sancte Marie NOMINE BERTOLFUS monachus) scripsit hunc Codicem optans a domino per hoc veniam peccaminum suorum."

On the last page there is a letter from an unnamed "Babbgensis. eccle. humil. minister," (evidently from his tone of authority, the Bishop of Bamberg) to "B. Geng. Abbati," in which he refers to his own condition of bondage (servitum), and while he asks for his prayers, orders him not to think "de monte commutando." This is written in the same hand as the rest of the book.

ELEVENTH CENTURY MANUSCRIPT FROM THE AUGUSTINE MONASTERY OF REBDORF.

IA **FESTIVALE ET DOMINICALE.**

MANUSCRIPT ON VELLUM (134 LEAVES) WRITTEN IN GOTHIC LETTERS BY A GERMAN SCRIBE (XI.-XIIth CENTURY), 33 LONG LINES TO A FULL PAGE. LARGE SPIRAL INITIAL A IN RED ON THE FIRST PAGE OF TEXT.

Folio, *old binding of oak boards and leather stamped with diagonal lines, remains of metal clasps.*

(Germany, XI.-XIIth Century).

(SEE ILLUSTRATION, PLATE No. II.).

£95

Inscription on end leaf "Iste Liber est Monasterii sci Johannis Baptiste im Rebdorff, Eystetensis dyocensis." Nearly all other Rebdorff MSS. are in the State Library at Munich where they came at the dissolution of the Monasteries.

TWELFTH CENTURY MEDICAL MANUSCRIPT.

2 MEDICINÆ TRACTATUS VARII.

LATIN MANUSCRIPT (BY AN ENGLISH SCRIBE) ON VELLUM, WRITTEN IN CAROLINE CHARACTERS, BY THREE OR FOUR HANDS, EXECUTED IN ENGLAND IN THE FIRST HALF OF THE XIIth CENTURY. 190 LEAVES (8 11/16 by 5 7/8 INCHES).

4to, *Old English binding in marbled calf.*

Saec. XII.

£155

*** A MANUSCRIPT OF THE HIGHEST IMPORTANCE TO THE STUDENT OF THE HISTORY OF MEDICINE.

It contains upwards of 26 treatises on medicine, as follows: A treatise on plasters; Extracts or notes on the Hellebore, the bite of the mad dog, etc.; A short list of cataplasms, plasters, syrups, antidotes, and *Galenus de morsu rabidi canis*.

Directions for a three days' fast, followed by prayers to obtain certain graces, and by the *Sortes Apostolicæ*; a short list of lotions and unguents; *Prologus et commentum Alexandri super Aphorismos Hippocratis* (leaves 14-78); *Liber Alexandri* (a list of medicaments and cures for various ailments, probably by Alexander Trallianus, and with contemporary interesting marginal notes by a different hand), leaves 78-95; *Ratio ponderum vel mensurarum diversarum medicinarum*.

Medical receipts for various ailments; *Oratio ad dispensandam medicinam*; *Galenus de pulsu et urinis, et Prognostica* (leaves 101-3); ORIBASII DE HERBARUM VIRTUTIBUS (leaves 103-20); *Dynamedia Hippocratis* (leaves 121-28); *De passionibus singulis* (an enumeration of various maladies with a list of potions); *De signis ponderum secundum graecos* (leaf 130); *Liber Oribasii ad Eustadium filium suum* (leaves 131-40); *Liber Oribasii ad Eunapium Euporistam* (leaves 140-146).

Two letters of Hippocrates to his Mecnas and to King Antigonus; *Ratio sphaerae Pythagorae philosophi, quam Apollonius descripsit, de egris, sive vita sive moris eis futura fuerit*, etc. (Leaf 148); *Liber Constantini de chirurgiis* (leaves 149-59); ALPHABETUM HERBARUM GRAECE ET LATINE (leaves 161-68); EPISTOLA GALIENI IN ANTIBALLOMENON FOLLOWED BY THE LIST OF MEDICINES AND HERBS WITH THEIR SUBSTITUTES (leaves 168-9); A HERBARY FROM GALEN AND OTHERS; *Philaretus de pulsibus* (leaves 177-79); *Curatio Elephantiosorum* (leaf 179); *Prognostica Hippocratis* (leaves 180-85), etc. The last 5 leaves contain an account of three miracles operated by the Virgin; and the first line of the hymn *Ave Mari Stella*, the *Venite exultemus*, the Christmas hymn *Laudes Deo dicam*, and the *Sanctus*, all with musical notation by neums.

It is of great interest to note that the date of the manuscript can be assigned pretty accurately between the years 1100 and 1150; for on the verso of leaf 148 is given a list of Popes beginning with Alexander II. and ending with Eugenius III. (1061-1153). But the note referring to Eugenius III. (1145-53) is in different ink and hand, thus showing it had been added by another person and at a somewhat later date, while all the previous ones are by the same hand.



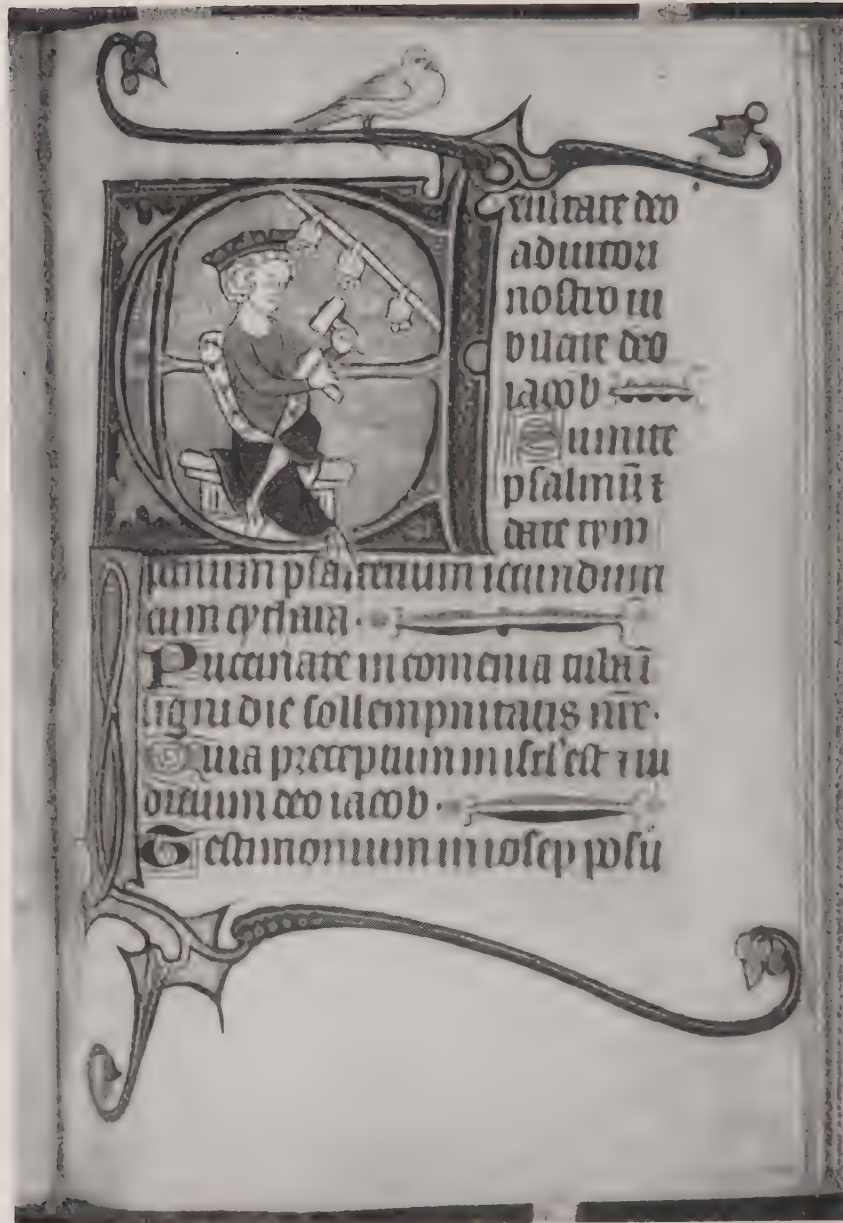
ly vig^z H^zalis dñi
SPIQIETHAM

IN VISIONE HOSTIS. & ECCE INNUBIL?
ceti quasi fili^z hominis ueniebat. & usq;
ad antiquu dieru puenit. & in cōspectu
ei^z obtuler^z ei^z q^z dedit ei potestate &
honorē & regnū. Potestas ei^z etna que n^z
corrūpit. Ceterib; daniel flagrans desi
deris. unde ab anglo ei^z intelligentie mi
nistro. uir desiderioꝝ uocari meruit. accepto diuinit^z panglm
intellectu effudit sup se anima. ut i admirabilis p^znsu^z se cre
tū cōtemplationis. & i uestigabiles diuitas sacramta absconditi.
ā seclis indo pcepit. hoc ē mysteriū i carnationi^z uerbi q^z erat
in pncipio apd patrē. de q^z hyeremias ait. nouū faciet dñs sup
t^zā. mulier circūdabit uirū gremio scil^z uiri sui. Hec ē uirgo
sac^z que opante spū scō sine uiri accessu. filiū pat^z o madyon.

Part of a page (equal size) from FESTIVALE ET DOMINICALE.

Latin Manuscript on 134 leaves of vellum from the famous Monastery Library of Rebdorff.
Germany, XI-XIIIth Century.
See Item No. 1a.

PLATE III.



A page (equal size) from PSALTERIUM LATINUM. Illuminated Psalter on vellum written by a French scribe. With 8 Miniatures.

France, XIIIth Century.

See Item No. 5.

TWELFTH CENTURY MANUSCRIPT FROM THE AUGUSTINE MONASTERY OF
REBDORF.

2A **AUGUSTINE** (Saint).

Sermones de Sanctis Augustino, Ambrosio et Hieronymo.

LATIN MANUSCRIPT OF THE TWELFTH CENTURY BEAUTIFULLY WRITTEN ON 67 LEAVES OF THICK VELLUM ($8\frac{1}{4}$ by $5\frac{3}{8}$ INCHES).

Extracts from Homilies on the Godly Life by Early Church Fathers (in Latin), written on 94 leaves of vellum by another hand in the XIIth Century.

8vo, bound together in an old Monastic binding (XIVth century) of oak boards covered with stamped pigskin, with brass clasp, the covers lined with portions of a notated service book and other MS. leaves of an early date (last leaf of sermones supplied by a later hand).

(Germany, XIIth Century.)

£52 10s

MSS. from the famous Library of the Augustine Monastery of Rebdorf are very rare, as nearly all the MSS. are now in the State Library at Munich.

TWELFTH CENTURY MANUSCRIPT.

3 **PRUDENTIUS** (Aurelius).

CATHEMERINON; PERISTEPHANON; APOTHEOSIS; AMARTYGENIA; PSYCOMACHIA; CONTRA SYMMACHUM LIBRI DUO; OPUSCULA; PHYSIOLOGUS.

VERY FINE MANUSCRIPT OF THE TWELFTH CENTURY, BEAUTIFULLY WRITTEN ON STOUT VELLUM, WITH LARGE ORNAMENTAL CAPITALS IN RED AND GREEN, TITLES RUBRICATED, IN FINE PRESERVATION.

Small folio, calf, gilt back.

(XIIth Century.)

£65

*** Very rarely are manuscripts to be found containing so many Works of this author. Sanderus in his "Bibl. Belgica" mentions this identical MS. It formerly belonged to a Belgian monastery, and bears on the first page the following benediction and malediction, "Liber Sancte [Marie Bonae Spei] servanti benedictio: Tollenti maledictio fiat. Amen."

MAGNIFICENTLY ILLUMINATED IN THE THIRTEENTH CENTURY.

4 **PSALTERIUM LATINUM, cum Kalendario.**

SUPERBLY ILLUMINATED MANUSCRIPT IN SURPRISINGLY FRESH AND CLEAN CONDITION ON 218 LEAVES OF THICK VELLUM ($6\frac{1}{4}$ by $4\frac{1}{2}$ INCHES), WRITTEN BY A FLEMISH SCRIBE IN THE NORTH OF FRANCE ABOUT THE YEAR 1287.

BEAUTIFULLY WRITTEN IN LARGE AND CLEAR GOTHIC LETTERS, 19 LONG LINES TO A FULL PAGE. THE CALENDAR IS WRITTEN IN RED AND BLACK WITH DECORATIVE INITIAL LETTERS IN BURNISHED GOLD, ORNAMENTAL BORDERS OF RED, GOLD AND BLUE, AND ALSO TWELVE VERY LARGE MINIATURES IN BRIGHT COLOURS ON A BACKGROUND OF BURNISHED GOLD, ILLUSTRATIVE OF THE OCCUPATIONS OF THE TWELVE MONTHS OF THE YEAR. THESE MINIATURES ARE OF EXCEPTIONAL SIZE (AVERAGING 5 by 2 INCHES) AND QUALITY, AND WE KNOW OF NO MANUSCRIPT WITH SUCH A FINE SUITE OF CALENDAR MINIATURES.

THERE ARE FURTHER 15 LARGE FULL-PAGE MINIATURES WITH SUPERB BURNISHED GOLD BACKGROUNDS MAGNIFICENTLY EXECUTED BY A GREAT MASTER OF XIIIth CENTURY ILLUMINATION AND 8 VERY FINE SMALL MINIATURES. WITH 218 FINE BORDERS (ONE TO EVERY PAGE) CONSISTING OF BLUE AND GOLD ORNAMENTAL WORK WITH OCCASIONAL GROTESQUE HEADS IN RED.

ALSO HUNDREDS OF LARGE AND SMALL INITIAL LETTERS IN BURNISHED GOLD AND FINE TEXTUAL DECORATION IN BURNISHED GOLD AND COLOURS.

8vo, *Old French red floreate silk*, g. e.

(North of France. About A.D. 1287).

(SEE ILLUSTRATIONS, PLATES Nos. IV. AND V.). **£4,750**

A MOST MAGNIFICENT EXAMPLE OF THE BEST STYLE OF MEDIÆVAL ILLUMINATION OF THE FINEST NORTH OF FRANCE SCHOOL, ABOUT 1287, IN UNRIVALLED CLEAN CONDITION. THE CONDITION OF THE MANUSCRIPT, MINIATURES AND BORDERS IS EXCEPTIONAL, AND IT IS AMAZING THAT A MANUSCRIPT OF THE THIRTEENTH CENTURY SHOULD HAVE BEEN PRESERVED TO OUR DAYS IN SUCH A FINE STATE.

The miniatures are beautifully executed and are painted invariably over a layer of thick burnished gold, which is also used for the backgrounds. The miniatures represent :—

The Calendar.

1. (January) A man seated before the fire, warming his bare leg and drinking.
2. (February) Woman with Candlemas taper.

(Continued over)

PLATE IV.



A page (equal size) from PSALTERIUM LATINUM CUM KALENDARIO.
Magnificent Psalter on vellum with 12 Calendar miniatures, 15 large and 8 small
miniatures on burnished gold ground.
Flanders about A.D. 1287.
See Item No. 4.



Earliest known representation of St. FRANCIS OF ASSISSI preaching to the birds.
A page (equal size) from PSALTERIUM LATINUM CUM KALENDARIO.
Magnificent Psalter on vellum with 12 Calendar miniatures, 15 large and 8 small
miniatures all on burnished gold ground.
Flanders about A.D. 1287.
See Item No. 4.

Psalterium Latinum—*continued*.

3. (March) A man pollarding a willow-tree.
4. (April) A Youth holding flowers.
5. (May) A Lady and Gentleman riding pillion on horseback, hawking.
6. (June) A man carrying branches.
7. (July) A countryman with his scythe cutting grass.
8. (August) A man cutting standing corn, and a woman binding it into bundles.
9. (September) Plucking grapes and treading grapes for wine.
10. (October) A man sowing.
11. (November) A man killing pigs.
12. (December) A butcher killing an ox.

The other Miniatures represent:—

1. The Annunciation.
2. The Nativity.
3. The Adoration of the Magi.
4. The Flight into Egypt.
5. The Baptism of Jesus in Jordan by St. John the Baptist.
6. The Flagellation.
7. The Crucifixion, surrounded by a border composed of 16 squares alternately blue and red, each containing one of the Old Testament Prophets, each with forefinger of right hand pointing to Jesus on Cross, as culmination of Prophecy.
8. The Resurrection above, and below The Last Judgment, the whole forming the letter "B."
9. Saint Peter with the Key (small miniature).
10. Jesus and Mary Magdalen.
11. Jesus appearing to Saint Thomas.
12. Saint Paul with the Sword, the fox at the corner of the border is biting off the rabbit's ear, whom he was going to teach to read the Psalter (small miniature). (Legend of Reynard, the Fox).
13. St. Laurence on the grill being prodded with a pitchfork (small miniature).
14. The Ascension.
15. St. Stephen being stoned to death (small miniature).
16. The Descent of the Holy Ghost.
17. St. Margaret with the Dragon (small miniature).
18. St. Dominic preaching to an audience of men and women.
19. Saint Nicholas (small miniature). A juggler (at foot of page) is balancing a long box on his nose.
20. St. Francis of Assissi preaching to the birds. **This is the first known representation of this scene.**
21. Saint Martin dividing his cloak with a beggar (small miniature). At side of page, a juggler balancing a long wooden pole, on the top of which is a saucer on which is sitting a large squirrel with fine brown tail eating a green nut.
22. The Coronation of the Virgin (small miniature). At foot of page is a large monkey eating fruit.
23. The Resurrection, with two angels holding the emblems of the Passion.

OF GREAT INTEREST ARE THE CLEVERLY PAINTED NUMEROUS GROTESQUES AT FOOT OF PAGES, SUCH AS PARROT, OWL, MONKEY, FOX AND RABBIT, DOG, JUGGLERS, CAT, ETC., WHICH ARE MOST UNUSUAL AT THIS EARLY DATE.

5 **PSALTERIUM cum orationibus, litanis sanctorum, etc.**

MS. WRITTEN BY A FRENCH SCRIBE ON 288 LEAVES OF VELLUM, IN LATIN, WITH NUMEROUS INITIAL LETTERS PAINTED IN BLUE AND RED, AND OTHER ORNAMENTATIONS.

TOGETHER WITH 8 MINIATURES, CONSISTING OF INITIAL LETTERS ELONGATED AND ADORNED WITH GROTESQUES, DOGS, BIRDS, LIONS, FOOLS, RABBITS, MONKEYS, SINGING BIRDS, TOUCANS, AND OTHER WEIRD CREATURES OF THE MEDIAEVAL ARTIST'S IMAGINATION.

THE MINIATURES ATTAIN A VERY HIGH LEVEL OF XIIIth CENTURY FRENCH ART.

12mo, *calf antique*.

(France, XIIIth Century).

(SEE ILLUSTRATION, PLATE No. III.).

£250

The Miniatures consist of:—

- (1) Three Clerics singing before the lectern.
- (2) The revelation from Heaven.
- (3) King David praying.
- (4) Temptation by Satan.
- (5) The fool says in his folly "There is no God."
- (6) Save me, oh, Lord!
- (7) King David arrayed in a blue cloak playing the bells, and carrier pigeon above, illustrative of the verse: "Exult in the Lord Who is our help, give glory to the God of Jacob."
- (8) The Lord said to My Lord, "Sit on my right hand."

* * * These Miniatures are all on burnished gold backgrounds.

5A **LE BRUT, or Chronicle of England.**

FRENCH MANUSCRIPT WRITTEN ON VELLUM BY AN ENGLISH SCRIBE OF THE FOURTEENTH CENTURY. LONG LINES.

4to, *calf*.

(England, XIVth Century).

£50

Although labelled at back Tiringham's Chronicle, this manuscript is a French version of Le Brut similar to that in the British Museum. The first part corresponds closely to the English version of the Brut published in 1906 by the Early English Text Society, but the narrative is much condensed in the latter part which is written in a different hand. Our manuscript however contains details relating to Richard I.'s Crusade to the Holy Land and the Scotch Laws of Edward III.'s reign not mentioned in the English version.

The Chronicle begins with the legendary account of the Advent of Brutus, son of Aeneas, to England. "En la noble cité de graunt Troie." It contains other legendary matter on the early Kings of England, including King Arthur, and ends with the sack of Haddington Fair in 1333.

On the blank side of the last fly leaf there is a note in a Fifteenth Century Scotch hand of the marriages of English Kings from Henry I. to Richard II.

PLATE VI.



“THE NATIVITY.”

A Miniature (equal size) from “GENEALOGY OF JESUS,” XIIIth Century MS. Roll
written and illuminated by an English Artist.

With 6 Minatures.

England, XIIIth Century.

See Item No. 6.

PLATE VII



"KING DAVID PLAYING ON THE HARP."

A Miniature (equal size) from "GENEALOGY OF JESUS," XIIIth Century MS. Roll
written and illuminated by an English Artist.

With 6 Minatures.

England, XIIIth Century.

See Item No. 6.

THIRTEENTH CENTURY MANUSCRIPT ROLL, WRITTEN AND ILLUMINATED
BY AN ENGLISH ARTIST.

- 6 **A GENEALOGY OF JESUS FROM ADAM**, with notes of ancient monarchs, etc., ending with the martyrdom of Saint Paul. At end is a tract with map of the itinerary of Jesus, with short note "de igne aeterno," "on Hell-fire."

LATIN MANUSCRIPT BEAUTIFULLY WRITTEN AND ILLUMINATED BY AN ENGLISH SCRIBE IN THE THIRTEENTH CENTURY IN ROLL FORM ON A LONG STRIP OF VELLUM.

WITH SIX MAGNIFICENT CIRCULAR MINIATURES DESIGNED AND ILLUMINATED BY AN ENGLISH ARTIST, IN GOLD AND COLOURS, AND SEVERAL CURIOUS DIAGRAM, SOME IN COLOURS, INCLUDING A SKETCH OF THE EIGHT-BRANCHED CANDLESTICK.

(England. End of XIIIth Century).

(SEE ILLUSTRATIONS, PLATES Nos. VI. AND VII.).

£250

List of Miniatures:—

- No. 1. Adam and Eve tasting the forbidden fruit after temptation by the serpent.
- No. 2. Noah building a large boat.
- No. 3. Abraham, on Mount Moriah being called by the Angel, and told to sacrifice a ram, instead of his only son.
- No. 4. King David playing on the harp.
- No. 5. King Zedekiah sitting cross-legged on his throne.
- No. 6. The Nativity.

There are some peculiarities in this curious roll. The preface and certain other parts of the text are not given in their usual place but are written on the back of the scroll. In place of the preface, is an abridgement of the first twelve chapters of the *Historia Scholastica* of Petrus Comestor. The authorship of the text has sometimes been assigned to Petrus Pictaviensis.

7 **PETRUS DE RIGA.**

Aurora. Biblia latina Metrificata.

THIRTEENTH CENTURY MANUSCRIPT, FINELY WRITTEN ON 178 LEAVES OF VELLUM, IN RED AND BLACK, WITH INITIALS IN BLUE AND RED.

8vo, *brown calf*.

(France, XIIIth Century).

£12 12s

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents of the Old and New Testaments. The manuscript is written in a very fair hand. A note on the second leaf indicates that this manuscript was presented to the Jesuit College at Agen in France by Bernard Carles, a bookseller at Toulouse, in the year 1599.

SUPERB FOURTEENTH CENTURY ILLUMINATED MANUSCRIPT OF THE
"ROMAN DE LA ROSE."

8 **LORRIS** (Guillaume de) and **JEAN DE MEUN**, dit Clopinel.

Le Roman de la Rose.

FRENCH (XIVth CENTURY) ILLUMINATED MANUSCRIPT ON
142 LEAVES OF VELLUM (11½ by 8½ INCHES) WRITTEN IN GOTHIC
CHARACTERS, IN DOUBLE COLUMNS, 40 LINES TO A FULL
PAGE.

ILLUSTRATED WITH ONE LARGE AND 41 SMALLER OBLONG
MINIATURES, FINELY EXECUTED IN GOLD AND COLOURS,
USUALLY ON VARIOUSLY DIAPERED BACKGROUNDS, SOME-
TIMES ON SOLID GOLD GROUNDS, SMALLER INITIAL LETTERS
PAINTED IN RED AND BLUE ALTERNATELY WITH PEN DECORA-
TION. THE FIRST PAGE HAS A LARGE INITIAL LETTER WITH
STRAP ELONGATIONS FORMING BORDERS, DECORATED WITH
PEN SCROLLS AND IVY LEAVES IN GREEN AND GOLD AT INTER-
VALS, IN THE FORE AND LOWER BORDERS OCCUR SMALL
MEDALLION HEADS (SIX IN ALL), AT THE HEAD OF THE PAGE
IS THE VERY LARGE MINIATURE IN GOLD AND COLOURS IN
FOUR COMPARTMENTS.

Small folio, *old rough calf*.

(France. About A.D. 1330).

(SEE ILLUSTRATION, PLATE No. VIII.).

£525

Folio 86 is missing and the last leaf has been repaired touching a few words.

The Story of the Roman de la Rose is this, on a beautiful spring day a young man goes to sleep and dreams that he is in a beautiful garden in which he sees a rose of exquisite beauty. He goes to gather it, but a thousand obstacles prevent him. At last, in his adventure, or as the tale ends:—

"Ains eus la rose vermeille,
A tant fut jour et je m'éveille."

9 **PETRUS DE RIGA.**

Aurora. Biblia latina Metrificata.

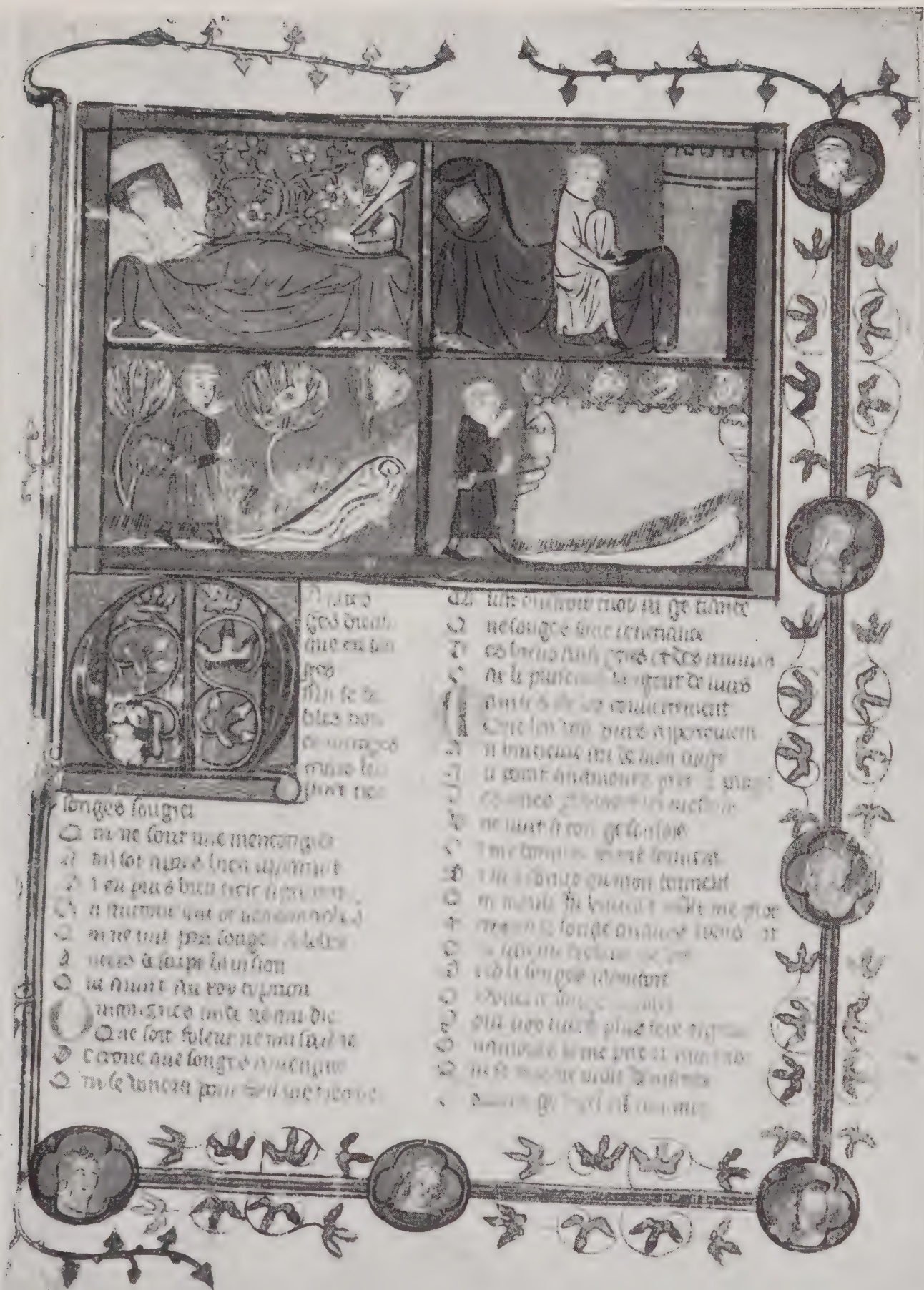
THIRTEENTH CENTURY MANUSCRIPT, FINELY WRITTEN
ON 124 LEAVES OF VELLUM BY AN ITALIAN SCRIBE. WITH
INITIAL CAPITALS PAINTED IN BLUE AND RED.

8vo, *brown crushed morocco extra, g. e.*

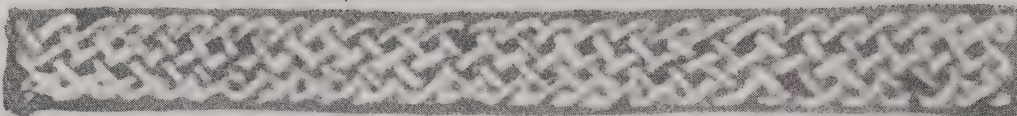
(Italy, XIIIth Century).

£12 12s

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents in the Old and New Testaments. The manuscript is written in a very legible hand.



Opening page (greatly reduced) from LORRIS AND JEAN DE MEUN.
 LE ROMAN DE LA ROSE. Superb illuminated MS. Romance of Chivalry on vellum.
 France, about A.D. 1330.
 See Item No. 8.



ἔπειθ' ὁ θεὸς τοῦ δαίτηρος δαίματός:

Αὐτὸς αἰμώλτος, σωκράτης τῷ σκφορίσπου βραχύναντος, καὶ αὐ-
τοῖς μάδω αμύνοι βλάψαι, ἀργύριον ἰκανὸν ἀρίστο φάει δαδῶν^{σι}
ἵνα δαίμα κατὰ τοῦ σκφορίσται, ὅς καὶ παλαιός, ἱέροντα πνεύρε-
ται δὲ καὶ αμύνοι πλάσσει τοῦτο ὑποχρῶν πλεζόμενον ἀδιδῶν καὶ
πρὶ τὸν τοῦ παιδὸς φιδί πρὶ δουρὶ πρὸ σφοδρίαν. οὐτὰρ δὲ τοῦ ταν-
χόντων, καὶ ἔχων ὅσους ἡ δαίμων τί ποτε σφ' ὑπὸ τῆς αἰ, ὁ βουλήθαι
προσδίδειν αὐτῷ σωκράτη τὸν παῖδα, ἵνα ἀπὸ αὐτοῦ τοῦ ἀδιδῶν μαλ^η
λίσον. καὶ οὐτὰ τοῦ δαίμονος ἀποαρύσσει. φιδί πρὸ δαίμονος αὐ-
τοῦ καὶ δαίμωνος τοῦ πρὸ σφοδρίαν, οὐ καὶ πρὸ δαίμων. ἀπὸ τῶν καὶ δαίμωνος
βούτης αὐτῷ καὶ ναὶ ἀλπίδος, καὶ οὐ καὶ ἔχων ὅς τις καὶ ἐνταί, ἡ δαίμων
ὁ φάσι τὸ δαίμων. οὐδὲν γὰρ τῆς ἡλικίας φροντίσας, οὐδὲ ἐν θυμῷ
ἡ δαίμων τί ποτε αὐτῷ δίδειν αὐτῷ, ἔμμενος οὐδὲ μαλ^η αὐτῷ, κα-
θαίρη καὶ δαίμονος ἀρχόμενος. αὐτῷ καὶ ἀφ' αὐτοῦ καὶ μόνον αὐτῷ,
ὅν ἀρᾷ μὲν ταῖς οἰσὶν τοῦ δαίμονος φάει δαίμων αὐτῷ ἀποαρύσσει τὸν παῖδα,
αὐτὸς πρὸ σφοδρίαν τῷ σωκράτη. οὐ καὶ ἔχων δὲ ὑπερβαίνει τοῦτο ὅτι αὐτῷ
βουλήσθαι. αὐτῷ τοῦ τοῦ αὐτοῦ καὶ μὲν αὐτῷ, οἷον καὶ πρὶν διδῶν αὐτῷ
αὐτῷ καὶ ἀπὸ μὲν αὐτῷ αὐτῷ. προσελθὼν δὲ τῷ παιδί καὶ αὐ-
τοῖς, πολλὰς πέπυκαται εἰς δαίμονος, ἐν αὐτῷ σωκράτου οἰσὶν αὐ-
τοῦ καὶ αὐτῷ. ὁ δὲ καὶ ἔλθον καὶ μεμάνηεν:

Γαί φάει δὲ τὸ δαίμα καὶ ὁρῶν καὶ φάει. ἡ δὲ καὶ ἡ γορὶ τοῦ
σωκράτους, ὅτι τῷ σωκράτη αὐτῷ θεοῖς καὶ αὐτῷ μὲν αὐτῷ
μὲν

MANUSCRIPT IN GREEK OF ARISTOPHANES.

10 **ARISTOPHANES.**

Plutus and the Clouds (in Greek).

NEATLY WRITTEN MANUSCRIPT ON ORIENTAL PAPER ON
171 LEAVES, 8 LONG LINES TO A PAGE, WITH COMMENTARIES
NEATLY WRITTEN IN THE MARGIN, GLOSSES IN RED, 2 ORNA-
MENTAL BORDERS IN RED.

THE WORK OPENS WITH A SHORT BIOGRAPHY OF ARISTO-
PHANES.

4to, *half bound*.

(Italy, XIVth Century).

(SEE ILLUSTRATION, PLATE No. IX.).

£52 10s

The manuscript bears a stamp "De Casa Minutoli Tegrini." A few leaves slightly
wormed and a leaf missing between folios 14 and 15. From the Firmin Didot
Collection.

GREEK MANUSCRIPTS ARE EXCESSIVELY RARE.

GIVEN BY THE AUTHOR TO THE LIBRARY OF FOUNTAINS ABBEY, YORKS.

11 **HENRY OF KNARESBOROUGH.**

Collectanea. Sermones Henrici de Knaresborough; being Latin
Sermons and other religious collections.

ENGLISH XIIIITH CENTURY MANUSCRIPT WRITTEN IN
SMALL FINE LEGIBLE CHARACTERS ON 309 LEAVES OF VELLUM
(7 $\frac{1}{4}$ by 5 $\frac{3}{4}$ INCHES). IN DOUBLE COLUMNS AND LONG LINES.
(IN VARIOUS HANDS). WITH FINE INITIAL LETTERS DRAWN
WITH PEN AND INK AND PAINTED RED, GREEN, BLUE, ETC.,
SOME WITH MARGINAL ELONGATIONS.

WITH OLD INSCRIPTION ON FLY LEAF "LIBER SANCTAE
MARIE DE FONTIBUS EX DONO DOMINI HENRICI DE KNARES-
BURC." "COLLECTANEA HENRICI DE KNASBURGO IN PRIMA
CLASSE CODICUM PGL. OCTAVO. . ."

Small 4to, *original XIVth century binding of oak boards covered
with sheepskin.*

(England, XIVth Century).

£63

The author mentions St. Augustine and the Introduction of Christianity into
England.

BY A FOURTEENTH CENTURY ENGLISH SCRIBE.

12 **BIBLE.**

Biblia Sacra Latina, versio vulgata, cum prologo S. Hieronymi.

LATIN MANUSCRIPT ON THIN VELLUM, ON 342 LEAVES ($11\frac{1}{2}$ by $7\frac{1}{2}$ INCHES), CLEARLY WRITTEN IN GOTHIC LETTERS, DOUBLE COLUMNS, 53 LINES TO A PAGE, RUBRICATED.

WITH HUNDREDS OF INITIAL LETTERS PAINTED IN RED AND BLUE, MANY INITIALS HAVING ELONGATIONS AND PEN ORNAMENTS.

Folio, *old calf*.

(England, XIVth Century).

£85

The manuscript contains the whole of the books of the Old Testament and in addition the Book of Macchabees.

13 **CHRYSTOSTOMUS** (Johannes).

Homilies (in Latin).

LATIN MANUSCRIPT ON VELLUM, WRITTEN BY AN ENGLISH SCRIBE, XIVth CENTURY, 42 LONG LINES TO A FULL PAGE, WITH NUMEROUS INITIAL LETTERS ORNAMENTED IN RED AND BLUE.

Thick folio, *half calf*.

(England, XIVth Century).

£14 14s

In addition to the above mentioned work the manuscripts contain various other theological chapters, such as the compendium theologiae of Thomas Aquinas, etc.

FOURTEENTH CENTURY MANUSCRIPT OF EUCLID WRITTEN IN ENGLAND.

14 **EUCLID.**

The Fifteen Books of Euclid's Elements.

WRITTEN IN LATIN ON 152 LEAVES OF VELLUM (9 by $5\frac{3}{8}$ INCHES) BY AN ENGLISH SCRIBE IN THE FOURTEENTH CENTURY IN SMALL GOTHIC LETTERS. INITIALS PAINTED IN BLUE WITH RED PEN FLOURISHES. WITH NUMEROUS GEOMETRICAL DESIGNS TO EUCLID'S PROPOSITIONS VERY NEATLY DRAWN IN RED IN THE MARGINS.

ACC. **Campanus**, Tetragonismus, id est circuli quadratura, WITH GEOMETRICAL DESIGNS IN RED.

8vo, *vellum*.

(England. XIVth Century).

(SEE ILLUSTRATION, PLATE No. X.)

£175

In 1487 the manuscript was in the possession of Richard Brynkley, who has written his name and the date in Greek characters at the end of the volume. This Richard Brynkley was an important official of the Franciscan Order in England.

[illegible]

15 SERMONES.**Collection of Sermons in Latin.**

MANUSCRIPT WRITTEN IN SMALL GOTHIC CHARACTERS BY AN ENGLISH SCRIBE ON 188 LEAVES OF VELLUM (9 by 6 $\frac{1}{4}$ INCHES), 35 LONG LINES TO A PAGE. (XIVth CENTURY).

• WITH PEN FLOURISHED INITIAL LETTERS IN BLUE.

4to, *original sheepskin covers.*

(England. XIVth Century).

£21

16 COLLECTANEA.

LATIN MANUSCRIPT CONTAINING EIGHT TREATISES WRITTEN ON VELLUM BY AN ENGLISH SCRIBE, AT THE END OF THE FOURTEENTH CENTURY, INITIALS PAINTED RED AND BLUE, LONG LINES, 22 TO A FULL PAGE.

8vo, *calf.*

(England, XIVth Century).

£10 10s

Contents:—

- (1) St. Isidore. Two books of soliloquies.
- (2) Directions to a priest for dealing with penitents and other parishioners, beginning with a quotation from St. Chrysostomus.
- (3) St. Augustine. De conflictu vitiorum et virtutum.
- (4) De significatione Passionis Salvatoris, explaining certain observances in Holy Week.
- (5) Disciplina bona.
- (6) Instruction to a priest for dealing with penitents and at end of the instruction, a form of absolution from excommunication.
- (7) St. Augustine. De occupatione bona.
- (8) The Constitutions of Archbishop Peckam.

ROMANCE OF SAINT GEORGE AND THE DRAGON IN CATALAN.

17 SAINT GEORGE.

La Vida del Benaventurat Cavaller he glorioso martir no senyor sent Jordi.

ROMANCE OF CHIVALRY IN CATALAN (SPAIN, XIVth CENTURY) WRITTEN BY A SPANISH SCRIBE ON 32 LEAVES OF VELLUM, WITH INITIAL LETTERS DRAWN IN PEN AND INK (IN RED AND BLUE), WITH PARAGRAPH-MARKS AND INITIAL-STROKES IN RED, 24 LONG LINES TO A FULL PAGE.

WITH VERY CURIOUS MINIATURE OF ST. GEORGE PIERCING THE DRAGON AND RESCUING A LADY IN A BLUE COSTUME COVERED WITH STARS.

4to, *original vellum.*

(Spain. End of XIVth Century).

£28

Some pages water-stained interfering with text.

MAGNIFICENTLY ILLUMINATED, FROM THE LIBRARY OF THE ARCHBISHOP
OF LYONS.

18 **HORÆ.**

Horæ Beatæ Mariæ Virginis, cum Kalendario.

A MAGNIFICENTLY ILLUMINATED MANUSCRIPT ON 228 LEAVES OF FINE VELLUM ($9\frac{1}{2}$ by $6\frac{3}{4}$ INCHES), WRITTEN BY A FRENCH SCRIBE AT THE END OF THE FOURTEENTH CENTURY.

BEAUTIFULLY WRITTEN IN LARGE AND CLEAR GOTHIC CHARACTERS, 16 LONG LINES TO A FULL PAGE, THE CALENDAR IS WRITTEN IN GOLD, RED AND BLUE WITH RICHLY DECORATIVE INITIAL LETTERS AND FULL BORDERS AND ALSO TWELVE CIRCULAR MINIATURES IN GOLD AND COLOURS ILLUSTRATIVE OF THE SIGNS OF THE ZODIAC.

WITH 24 SUPERB MINIATURES VERY FINELY EXECUTED BY TWO OR MORE ARTISTS, ONE OF THE ARTISTS BEING ONE OF THE GREAT UNNAMED MASTERS OF FOURTEENTH CENTURY FRENCH MINIATURE ART. WITH 455 ESPECIALLY LARGE AND FULL FLOREATED BORDERS (BEING ONE TO EVERY PAGE) COMPOSED OF ELABORATE AND MINUTE PEN SCROLL WORK OF A MOST TASTEFUL FLOREATE PATTERN WITH IVY LEAVES IN GOLD AND COLOURS, OCCASIONALLY A BROADER DESIGN HAS BEEN USED AND SOMETIMES THERE ARE CHARMING DESIGNS OF GROTESQUE BIRDS AND ANIMALS.

ALSO MANY HUNDREDS OF LARGE AND SMALL ORNAMENTAL INITIAL LETTERS IN BURNISHED GOLD AND COLOURS AND MUCH TEXTUAL DECORATION.

Royal 8vo, old calf gilt, on the sides are borders and frames of gilt floreate scroll work, with centre and corner panels containing vase ornaments, g. e., in the old box which was made for the book at the time of the binding (formerly in the possession of Monseigneur de Villeroi, Archbishop of Lyons).

(France. End of XIVth Century.)

(SEE ILLUSTRATION, PLATE No. XI.).

£4,200

A SUPERB EXAMPLE OF THE FINEST STYLE OF THE ILLUMINATOR'S ART OF THE BEST FRENCH SCHOOL AT THE END OF THE 14th CENTURY,
(Continued over)

Horæ—*continued*.

WRITTEN FOR A ROYAL CHAPEL, AS TESTIFIED BY THE FLEUR-DE-LYS ADORNING THE CEILINGS OF THE CHAPEL IN THE MINIATURE OF THE ANNUNCIATION (No. 5). THE CONDITION OF THE MANUSCRIPT, MINIATURES AND BORDERS IS UNRIVALLED, AND IT IS ALMOST A MIRACLE THAT IT HAS ESCAPED THE RAVAGES OF TIME, WHICH IS NO DOUBT OWING TO THE FACT THAT IT HAD BEEN CAREFULLY HANDED DOWN AND TREATED AS A FAMILY HEIRLOOM SINCE 1565, AS LONG MANUSCRIPT DESCRIPTIONS OF FORMER OWNERS, CANONS OF THE CHURCH AT POICTIERS AND MEMBERS OF THE GAYAND AND GAUDON FAMILIES OF POICTIERS ATTEST, ONE OF WHOM HAS ADDED THE DATE AND PRICE OF BINDING THE MS. AND MENTIONS THE OLD BOX IN WHICH IT IS STILL PRESERVED. THE DESCRIPTIONS FORM A LONG PEDIGREE SINCE 1565.

THE MINIATURES ARE PAINTED MOST DELICATELY AND WITH SUPREME GOOD TASTE IN GOLD AND BRILLIANT COLOURS, NEARLY ALL OF THEM HAVE BEAUTIFUL RICHLY DIAPERED BACKGROUNDS.

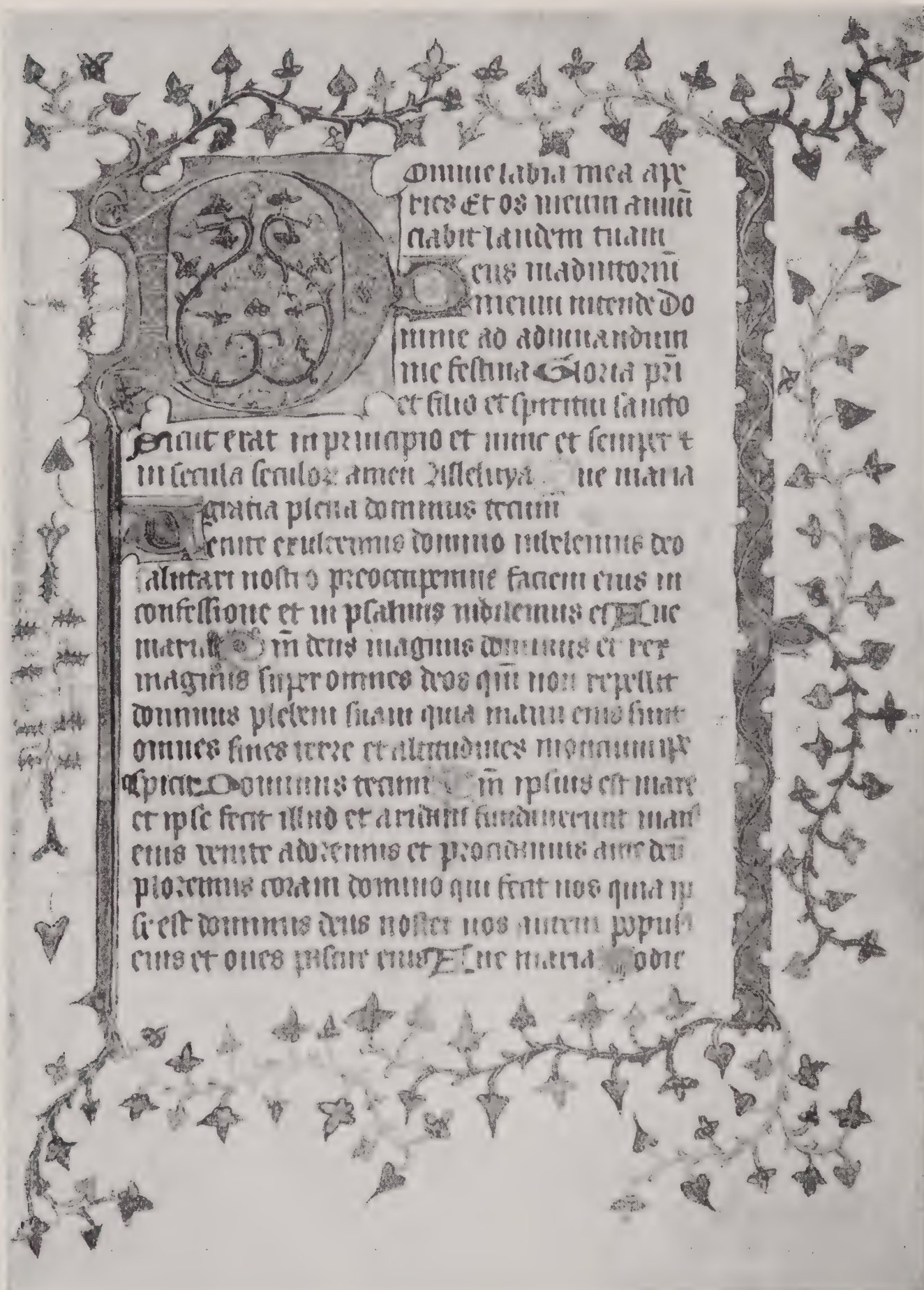
They represent:—

1. St. John the Evangelist (with his attribute) writing, the devil stealing his ink-pot and emptying it into the sea.
2. St. Luke the Evangelist.
3. St. Mathew the Evangelist.
4. St. Mark the Evangelist.
5. The Annunciation.
6. The Visitation.
7. The Nativity.
8. The Angel appearing to the Shepherds.
9. The Presentation in the Temple.
10. The Flight into Egypt.
11. The Coronation of the Virgin.
12. King David praying.
13. The Betrayal.
14. Jesus before Pilate.
15. The Crowning with Thorns.
16. The Crucifixion.
17. Jesus bearing the Cross.
18. The Descent from the Cross.
19. The Entombment.
20. Jesus on the Cross, the two Maries at the foot.
21. The Descent of the Holy Ghost.
22. The Vigil of the Dead.
23. The Virgin and Child with the Angels.
24. The Day of Judgment.

It is not easy to select the finest miniatures in this superb manuscript, but we should like to point out No. 23, The Virgin and Child, a composition of tranquil beauty and purity; No. 22, one of the finest miniatures we have ever seen, in which the characterisation of the attendants and choir is carried so far that every one of the semi-hooded monks has a different expression; No. 13, The Betrayal, a magnificent night-piece with superbly contrasted colours, and in which every face is characterised; No. 12, King David praying, includes delightful country scenes with a mill, and with a stream painted with silver, a colour rarely used by miniaturists.



A page (greatly reduced) from HORAE BEATAE MARIAE VIRGINIS.
Superb Illuminated Book of Hours on vellum with 24 magnificent Miniatures,
and 455 floreated borders.
France, End of XIVth Century.
See Item No. 18.



First page (equal size) from HORAE BEATAE MARIAE VIRGINIS.
 English Illuminated Book of Hours on vellum with 2 large Miniatures.
 England, XIVth Century.
 See Item No. 19.

ENGLISH FOURTEENTH CENTURY HORAE.

19 **HORÆ.****Horæ Beatæ Mariæ Virginis**, cum Kalendario.

ILLUMINATED MANUSCRIPT (ENGLISH XVth CENTURY) ON 68 LEAVES OF VELLUM ($7\frac{1}{8}$ by 5 INCHES) WRITTEN BY AN ENGLISH SCRIBE IN LATIN IN NEAT GOTHIC CHARACTERS, 24 LONG LINES TO A PAGE.

WITH 2 LARGE MINIATURES IN GOLD AND COLOURS, ONE OF SAINT JEROME, THE OTHER THE OFFICE FOR THE DEAD. WITH SEVERAL LARGE ORNAMENTAL INITIAL LETTERS, BEAUTIFULLY EXECUTED IN GOLD AND COLOURS, WITH MARGINAL ELONGATIONS FORMING PARTIAL OR FULL BORDERS, DECORATED WITH FLOREATE SCROLLS.

Small 4to, *vellum*.

(England, XIVth Century).

(SEE ILLUSTRATION, PLATE No. XII.).

£52 10s

THE INGILBY PSALTER.

A FOURTEENTH CENTURY ENGLISH MANUSCRIPT OF THE PSALTER, TRANSLATED BY RICHARD ROLLE OF HAMPOLE.

20 **THE INGILBY PSALTER**, MANUSCRIPT ON 220 LEAVES OF VELLUM (ENGLISH XIVth CENTURY), WRITTEN IN LATIN AND ENGLISH, IN GOTHIC CHARACTERS AND BOOK-HAND, DOUBLE COLUMNS, 40-47 LINES TO A FULL PAGE ($10\frac{5}{8}$ by $7\frac{3}{4}$ INCHES).

Small folio, *old calf*.

(England, XIVth Century.)

£350

The Psalter is preceded by two pages of introduction which begins "*Grete Habundant of Gastli cumforth and joy in God cummes in to ye hertes of thame yt saies or synge devouteli ye psalmes of ye sauter.*"

22 leaves at the beginning of the volume are occupied by a treatise in another hand "*here begynes ye Holy Boke Gra Dei*"; and beginning "*Off God's grace sterand helpande, and that without grace no gode may be done,*" after the Psalter follow 18 leaves in a different hand, containing various treatises or homilies, beginning "*The comawmde of god is that we luf our lorde, in all oure hert.*"

With several initials illuminated in gold and colours and numerous initial letters drawn in red and blue, paragraph-marks in red and blue alternately.

The famous Ingilby psalter (noted in "a fourteenth century biblical version, Cambridge, 1902, page xxxiv.") is one of the uninterpolated copies of the famous psalter of Richard Rolle of Hampole. The additional treatises are not noted there. They are as follows:—

1. (Not in the hand of the psalter) An English theological compilation of which C. Horstmann (Yorkshire writers, 1895, vol. 1), printed part.

(Continued over)

The Ingilby Psalter—continued.

2. An extract from the "Mirror of St. Edmonds" (Horstmann, pages 221-22).
- 2A. The "Meditations on the Passion and three arrows on Doomsday" (Horstmann, pages 112-113). This treatise is entitled by Horstmann "De Gratia dei" (page 305), but the amorphous contents really prohibit any title. It was a compilation obviously, but was intended to form one work, for there are several references to it in the text as such.
3. The epistle of Richard Rolle (printed by Horstmann (pages 61ff) as "The Commandment of Love to God").
4. "The Epistle of St. Machary Hermit" (Saint Macarius).
5. "Against boasting and pride" (printed by Horstmann, pages 122ff).
6. "The sayings of the Fathers" (very similar to the collection printed by Horstmann, pages 125ff).

THIS VALUABLE MANUSCRIPT IS WRITTEN IN A NORTHERN DIALECT WHICH CONSIDERABLY ADDS TO ITS INTEREST.

Richard Rolle de Hampole was born about 1290 at Thornton in Yorkshire and died in 1349.

Richard's ambition was to become a hermit and give himself up to contemplation, his mode of making his profession was to construct for himself a costume from two of his sister's kirtles, one white and another grey, which she lent to him, having borrowed also his father's rainhood he took up his abode in a wood near his father's house. His family naturally looked upon him as out of his senses. He was provided after a time with a fitting cell, hermit's clothing and necessities of life, by the father of some of his Oxford friends. He is represented in the *legenda* as living in a spiritual world and having many conflicts with devils in all of which he is victorious. In his *de incendia amoris* he describes in detail the steps in which he reached the highest points of divine rapture; the process occupied four years and three months.

Rolle represented a revolt against many of the conventional views of religion in his day. He was a voluminous writer of devotional treatises or paraphrases of scripture. In his literary work he exalted the contemplative life, denounced vice and worldliness, and indulged in much mystical rhapsodising. But he was by no means wholly impractical in his methods of seeking to rouse in his countrymen an active religious sense. He addressed them frequently in their own language. As a translator of portions of the bible into English—the Psalms, extracts from Job and Jeremiah—he deserves some of the fame subsequently acquired by Wycliff. While he was well read in patristic literature, he had no sympathies with the subtleties of the schoolmen; and when commenting on scripture avoided any mere scholastic interpretation although he often digressed into mysticism of an original type. His popularity was so great that in after times "evil men of Lollardry," as they are described in the rhyming preface to his version of the Psalms, endeavoured to tamper with his writings, with the view of putting forth his authority for their views. Therefore the nuns of the Hampole convent kept genuine copies in "chains bonds" at their house.

Rolle wrote in both Latin and English. His English works were written in a vigorous Northumbrian dialect, but they won immediate popularity all over England, and his dialectical peculiarities were modified or wholly removed in the copies made in southern England.

21 GAZOPHILACIUM.

(Begins): "Hic incipit prologus. Cupientes aliquid de premiaria ac tenuitate nostra cum Paupercula in Gazophilacium bni mitte," etc. (Libri IV.).

MANUSCRIPT ON VELLUM OF THE XIVth CENTURY WRITTEN IN GOTHIC LETTERS, DOUBLE COLUMNS, 35 LINES, RED RUBRICS, ORNAMENTAL PEN-LETTERS.

Folio, XIVth or Early XVth Century binding of oak boards, and leather, with two medallion stamps (repeated many times), one with figure of a lamb, and flag surrounded by the name "Jehan de Doienval," the other with a figure of a Saint and name "S. E. de la Meaure," with leather bands for fixing the boards, in pairs.

(England, XIVth Century).

£31 10s

A few leaves are wanting.

An interesting and uncommon specimen of binding of the XIVth or early XVth century.

Some scribblings in English, and the signature "Thomas Ellys" of the XVIth century, show that the MS. was in England and in York at that period, and the whole production may be English.

A DAINTY PSALTER.

22 PSALTERIUM CUM CALENDARIO.

LATIN MANUSCRIPT OF THE PSALTER WRITTEN MOST BEAUTIFULLY ON 136 LEAVES OF THE FINEST VELLUM, BY A FRENCH SCRIBE (FRANCE XIVth CENTURY), 23 LONG LINES TO A FULL PAGE, WITH A LARGE NUMBER OF INITIALS ILLUMINATED IN GOLD AND COLOURS AND HUNDREDS OF SMALL INITIAL LETTERS IN RED AND BLUE ALTERNATELY.

WITH TEN HISTORIATED INITIALS CONTAINING MINIATURES ILLUMINATED IN GOLD AND COLOURS.

12mo, brown levant morocco, two-line fillet border on sides, panel back, g. e., stamped ornaments on sides, with leather thongs, by Douglas Cockerell. In beautifully executed casket of leather lined with green plush, with bevelled glass cover, with lock-up top and key. By Sangorski and Sutcliffe.

(France, XIVth Century.)

£75

MANUSCRIPT IN ENGLISH.

23 **LAURENCE** (Brother, a Dominican Monk).**The Book of Vices and Virtues in English.**

ILLUMINATED MANUSCRIPT WRITTEN BY AN ENGLISH SCRIBE (XIVth CENTURY) ON 112 LEAVES OF VELLUM (10 $\frac{3}{4}$ by 7 $\frac{1}{4}$ INCHES), IN GOTHIC CHARACTERS, 42 LONG LINES TO A PAGE.

DECORATED WITH 15 LARGE INITIALS WITH ELONGATIONS FORMING BORDERS OF SCRAP AND BAR WORK ORNAMENTED WITH FLORAL DESIGNS, PAINTED IN BRILLIANT COLOURS AND ILLUMINATED, NUMEROUS SMALLER CAPITALS IN BURNISHED GOLD ON COLOURED GROUNDS.

Folio, *original oak boards covered with stamped calf (rebacked).*

(England, XIVth Century.)

(SEE ILLUSTRATION, PLATE No. XIII.).

£210

With bookplate of Andrew Coltee Ducarel of Doctor's Commons, and inscription "Dec. 5, 1777." This curious MS. was presented to Dr. Ducarel by Mr. Frank Smythies of Colchester. The name of an earlier owner (16th Century) also occurs "Robt. Paynell de Grayes Inne etc." Manuscripts (in English) of this work which was first composed in French in the year 1279 are uncommon.

The work was written by Frère Lorens, the Confessor of Philippe III. ("the Bold") of France, in 1279. It is an exposition of the Christian Doctrine, containing explanations and commentaries on the Ten Commandments, the Seven Deadly Sins, the Twelve Articles of Christian Belief, etc. It enjoyed a wide popularity in the 14th and 15th centuries, being translated into Dutch and English, editions being printed by Caxton, Wynkyn de Worde and Pynson. The first printed edition of this work in the original French was published in 1502 by Vêrard.

THE ENGLISH LEGAL STATUTES.

24 **STATUTA ANGLIÆ.** MANUSCRIPT OF THE FOURTEENTH AND FIFTEENTH CENTURIES, WRITTEN ON VELLUM. 324 pp., IN OLD FRENCH AND LATIN.

WITH ORNAMENTAL CAPITALS IN RED AND BLUE.

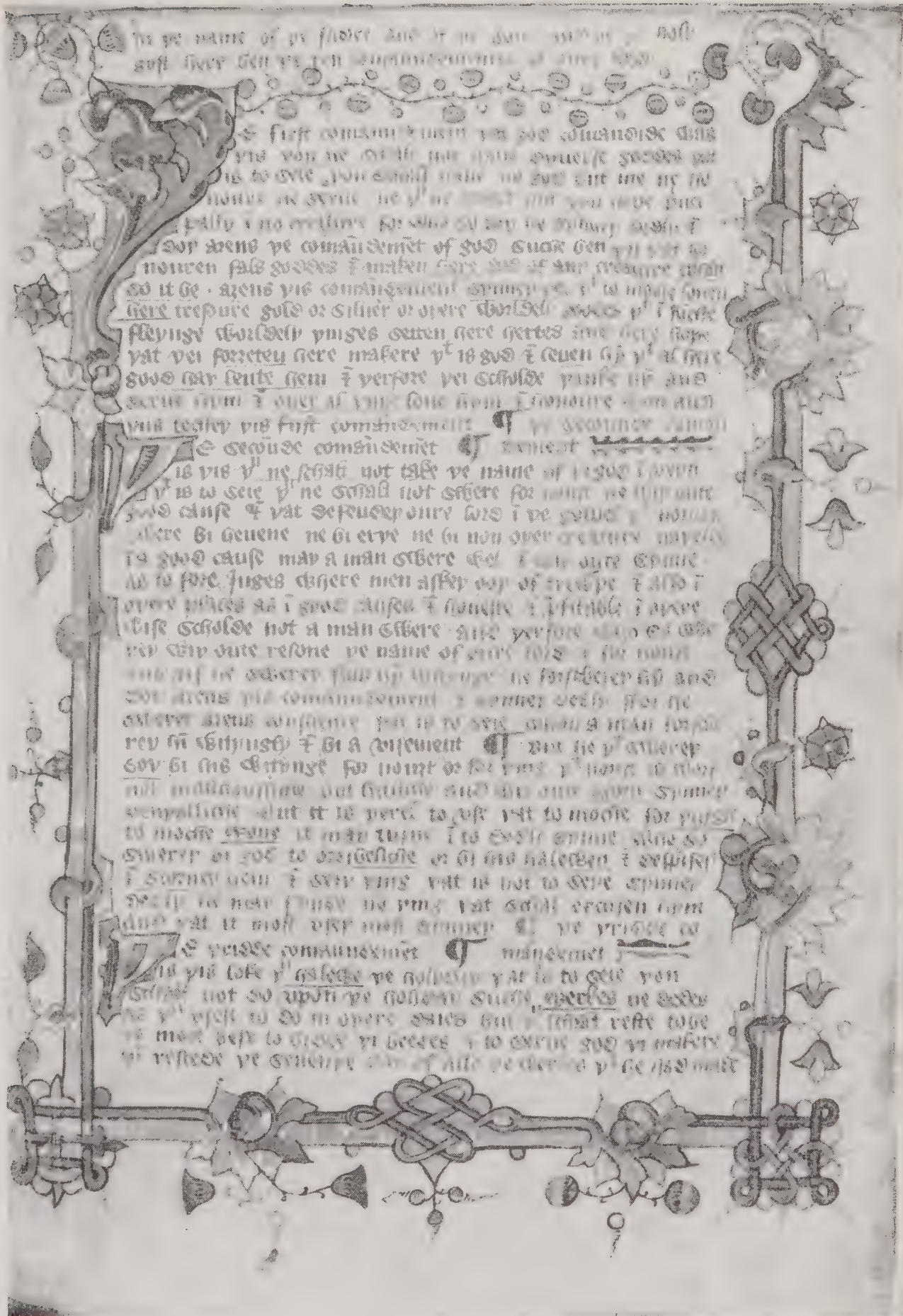
Small 4to, *vellum.*

(England, XIVth-XVth Century.)

£25

The first portion of this valuable Manuscript was written in the Fourteenth Century. The latter part chiefly relates to the Reigns of Henry IV. and VI.

It appears from the Inscriptions occurring in various parts of the volume that it belonged in early times to Thomas Bouryng, "unus Justic. Domini Regis," John atte Style, Stephen Horsswell, and others.



First page (reduced) from BROTHER LAURENCE'S, "THE BOOK OF VICES AND VIRTUES."
(In English).

Illuminated English MS. on 112 leaves of vellum.
England, XIVth Century.
See Item No. 23.



La brieftu = fragilité
 & ceste douloureuse
 vie temporelle et la
 constance de l'union
 stances et variabiles
 de fortune. La muta-
 tion aussi de la volu-
 lence: & la pensee
 humaine sont les causes pourquoy le l'uni-
 par fait a ce comencement le prodigne de
 cest liure. Car se pense bien auoir promis
 ou auoir eu en volente de celle chose se
 qui monte cost = legierement peult auoir
 estre empeschee par aucunes des causes
 d'aduerse fortune. Pourquoy par maniere d'un
 petit prologue il me fault faire aucunes
 declaracions necessaires pour l'entendre. De cest
 liure qui est monte fort a bon entendre. En
 meme point a qui il semble a moy par un
 entendement. De maniere de maniere de
 assavoir que en cest liure est aussi que en
 toutes liures = avec choses naturelles =
 artificielles par un. choses principales est
 assavoir cause materielle. c'est forme. cause
 finale = c'est efficient. la cause materielle de cest
 liure est les faitz = les dits des Romains = des

autres gens que l'auteur appelle estranges
 et genoument dices. Vert ou aucunes
 de liures circonstances. La cause formelle
 est double. car il y a forme de trinité:
 et forme de trinité. La forme de trinité
 est le bel et noble stile de la maniere
 de son parler. et la forme de trinité
 est la division du liure en plusieurs liures
 et chapitres. La cause finale de cest liure
 est introduire toutes gens a plusieurs les
 vertus et fuir les vices. et aussi q'on
 peult auoir legierement excusées a tort
 pour ce point faire le bien = eschiver le
 mal deff. Il ensuit de ce que cest liure
 doit estre unz soubz philosophie mo-
 rale. La cause efficient de ce liure fut
 Valerius maximus. Pourquoy il est assavoir
 que Valerius maximus fut nez de Rome
 sicome il appert par ses paroles en
 plusieurs liures de son liure. et fut unz bon
 philosophe espreuuant de philosophie
 morale. Et poce que il vint = approust
 monte de chose d'histoire si eut un mot
 de beaux et bons exemples il copila
 son liure. car il sauoir bien que cestou
 vopt fort a faire que to' les histoires

Opening page (greatly reduced) from VALERIUS MAXIMUS.

"Les faits et les dits des Romains et autres Gens."

Illuminated MS. in French on vellum translated for the Duc de Berri.

With 9 large Miniatures.

France, about A.D. 1415.

See Item No. 25.

25 **VALERIUS MAXIMUS.****Les Faits et les Dits des Romains et des autres Gens.**

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN BY A FRENCH SCRIBE ON ABOUT 500 LEAVES OF VELLUM, IN LETTRES BATARDES.

WITH NINE BORDERS AND MANY HUNDREDS OF LARGE AND SMALL INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS.

ALSO NINE VERY LARGE MINIATURES BEAUTIFULLY DESIGNED AND EXQUISITELY ILLUMINATED IN GOLD, SILVER AND COLOURS.

Folio, *vellum*, *g. e.*

(France. About 1415).

(SEE ILLUSTRATIONS, PLATES Nos. XIV. AND XV.):

£2,000

The colophon at the end of our manuscript reads as follows: "L'Excusation du Translateur. Par l'aide divine, sans laquelle nulle chose n'est droitement commencée ne profitablement continuée ne menée à fin, est la translation de Valère le grant terminée; Laquelle commença très Reverend Maistre Simon de Hesdin, maistre en théologie, Religieux des Hospitaliers de Saint Jehan de Jherusalem, qui poursuivi jusques au VIIe livre ou chapitre des Stratagèmes et la laissa. Des là en avant jusques à la fin du livre, Je Nicolas de Gonesse maistre ès Arts et en Théologie, ay poursuivi la dite translation au moins mal que j'ay peu, du commandement et ordonnance de très excelent et puissant prince Monseigneur le duc de Berry et d'Auvergne, Conte de Poitou et de Boulogne. A la Requête de Jacquemin Courau son trésorier. Et ne doute ne que mon stile de translater n'est ne si bel ne si parfait comme est celui de devant. Mais je prie à ceulx qui le liront qu'ils le me pardonnent, car je ne suis nie si expert ès histories comme il estoit. Et fut finie l'an mil CCC et ung la veille de Monseigneur Saint Michiel Archangle.

"Et sic est finis hujus historie
videlicet Valeriani Maximiniani."

"It appears therefore that the greater part of the translation, so far as Book VII., chapter IV. was by Simon de Hesdin, a chaplain of the Order of St. John of Jerusalem. His name was presumably derived, like that of the Duke of Berry's famous illuminator Jacquemart de Hesdin, from the town of Hesdin, in Artois." The date at which he entered on his task is supplied by a note which occurs in our Manuscript at the end of Book I., stating that it was completed in 1375, and there is a similar note to Book II. with the more exact date, 2nd of May, 1377.

"As a rule the Manuscripts have no note, nor even a recognizable break in the text, at the point where Simon de Hesdin's share in the work came to an end. The Paris manuscript (fonds français 282 in the Bibliothèque Nationale, which was probably the earliest copy made of the complete work) is an exception," and our manuscript, the colophon of which is word for word identical with the Paris manuscript colophon, is also an exception, for it contains the following note in red ink: "Cy après commence la nouvele translacion dudit Valerius Maximus. Laquele contient trois livres si comme j'ay dit cy devant lesquels ont esté translataés parfaits et accomplis par Maistre Nicole de Gonesse Maistre ès arts et en Théologie. Et par ainsi est le livre dudit Valerius tout entier et parfait."

(Continued over)

Valerius Maximus—continued.

"No reason being assigned for the sudden interruption, one can only conjecture that it was caused either by Simon de Hesdin's own death, the date of which is unknown, or by that of his patron Charles V., which occurred in 1380. In any case, the translation seems to have been suspended for no less than 20 years before it was at length resumed by Nicolas de Gonesse. No more is known of him than of his predecessor, but as the work was begun for Charles V., who founded the famous library of the Louvre and encouraged so many other translations from Latin into French, it was fittingly brought to an end for his son John, Duke of Berry, who was an equally ardent collector and patron. But it is a question whether the credit for its completion belonged so much to him as to his treasurer, Jacquemin or Jacques Coureau, at whose request, as well as by the Duke's command, Nicholas de Gonesse records that he set about the work. Courau's part seems to be explained by an entry in the catalogue of the Duke's Library referring to the same Paris manuscript 282. It is there described as "Un grant livre de Valerius Maximus histoire et escript de lettre de court . . . le quel Sire Jaques Courau lui envia à extraines le premier jour de Janvier l'an mil CCCC et 1."

"As the year legally began on the 25th of March, this date is equivalent to the 1st of January, 1402, just three months after Nicholas de Gonesse wrote his colophon, on Michaelmas Eve, 1401. There is little doubt therefore that the work was really done at the instance and cost of Courau, and that the Duke merely accepted the volume as a New Year's gift when finished"

In making his translation, Simon de Hesdin, was not content with merely rendering the Latin into French. Both translators added a continuous glossary so that "the text is overwhelmed by the commentary, the two being so intermixed that in spite of the continual repetition of the rubrics 'Acteur' and 'Translateur' it is often difficult to distinguish them apart." Nor was our zealous translator content with this. As he naively reminds his readers, not only was the original work not exhaustive when it was first issued, but much had happened worthy of record during the 1300 years that had since elapsed and accordingly besides the copious illustrative matter embodied in the running commentary, he thought proper to supplement the author's examples with numerous "Addicions du Translateur."

The nine large miniatures prefixed to the nine books are as follows:—

Book I. Of Religion. Miniature in two compartments.

1. Valerius Maximus, kneeling, presents his book to the Emperor Tiberius, seated in the midst of his court (probably portraits from the Court of the Duke de Berry).
2. A Royal leader, in full armour bearing a crown on his head and followed by a group of men in armour, approaches a cleric dressed in ermine and purple who is shown reading a book on a book-stand. Two more books are lying close by. (The men shown probably portraits of the Duke de Berry and his friends.)

Book II. Of Ancient Institutions.

A King being carried in triumph on a litter borne by four white horses, two in front and two behind, while heralds on either side blow long trumpets. In the background a charming landscape.

Book III. Of Natural Disposition.

A King in council with five advisers, on the left a peasant is seen bringing offerings of the newly gathered harvest to a Statue.

Book IV. Of Moderation.

A King surrounded by four advisers receives the submission of seven men in armour who offer him the hilts of their swords.

Book V. Of Humanity and Clemency.

(Continued over)



"The Wheel of Fortune." Miniature (equal size) from *VALERIEUS MAXIMUS*—
"Les faits et les dits des Romains et autres Gens."

Illuminated MS. in French on vellum translated for the Duc de Berri.

With 9 large Miniatures. France, about A.D. 1415.

See Item No. 25.

PLATE XVI.



The Miniatures (equal size) from THE CONFESSIONS OF SAINT AUGUSTINE (in Latin).
Illuminated MS. on vellum.

Italy, XVth Century.

See Item No. 29.

Valerius Maximus—*continued*.

A King banqueting, four men play various musical instruments on his left, a charming landscape at back.

Book VI. Of Chastity.

Lucretia (in full Court dress) stabs herself in presence of Collatinus her husband, Lucretius her father, Brutus and Publius Valerius, all well dressed, whose costumes are richly trimmed with fur.

Book VII. Of Happiness.

Fortune and her Wheel, in the midst of a delightful landscape.

Book VIII. Of Judgments.

The Romans and Albans, when arrayed for battle, agree to abide by the result of a combat between the three Horatii and the three Curiatii.

Book IX. Of Luxury.

A King is seated on his couch, beneath a tent with a lady in rich attire. In midst of an interesting landscape.

This work was highly esteemed in the Middle Ages, but except among professed scholars, few probably in these days know more about it than its author's name, and a summary account of its nature and contents may therefore not be unwelcome. "Although very little is known of its author, there is no doubt that the Cæsar whom he addressed in his fulsome dedication was the Emperor Tiberius, and his main object was perhaps to provide a collection of apposite historical illustrations for use in the schools of rhetoric which sprang up in such rank luxuriance in the early days of the Empire. Whether this was so or not, the work consists of a multitude of more or less edifying anecdotes, extracted from Livy, Cicero, Sallust, and a few other less familiar writers, and loosely strung together under subjects, those in which the characters are Romans being kept distinct from others relating to foreigners, which are relegated to the end of each section. There is no need to enter into details of the ninety-one chapters, under separate headings, which make up the nine books. Briefly, the first book deals with religious rites and ceremonies, the second with civil and military institutions, the third to the sixth with virtues and moral qualities. The contents of the remaining three books are much less homogeneous; but it is enough to say that, among a medley of other subjects, happiness is illustrated in the seventh book, public and private judgment in the eighth, luxury, avarice, and sundry other vices in the ninth. In spite of an affected and too rhetorical style, a collection of stories of the kind could not fail to include abundant matter of interest."

We have adapted many of the foregoing remarks from Dr. Warner's Monograph on the Valerius Maximus Manuscript of Mr. Yates Thompson.

26 ARETINUS (Leonardus).**De Milicia ad Reynoldum Albitium.**

MANUSCRIPT OF THE EARLY PART OF THE XVth CENTURY
ON 21 PAGES OF PAPER.

Small 4to, *half calf*.

(Italy, 1421.)

£4 4s

An 18th century note in cover says: "Je doute que ce petit ouvrage ait été imprimé: Du moins ne le trouve-t-on pas dans le catalogue des oeuvres de L. Aretin."

27 **HORÆ.**

Horæ Beatæ Mariæ Virginis, cum Kalendario.

BEAUTIFULLY AND RICHLY ILLUMINATED MANUSCRIPT ON 138 LEAVES OF FINE VELLUM ($7\frac{1}{4}$ by $5\frac{1}{8}$ INCHES), WRITTEN BY A FRENCH SCRIBE IN THE MIDDLE OF THE FIFTEENTH CENTURY.

FINELY WRITTEN IN LARGE AND CLEAR GOTHIC CHARACTERS, 19 LONG LINES TO A FULL PAGE.

THE CALENDAR IS WRITTEN IN GOLD, RED AND BLUE, WITH RICH DECORATIVE INITIAL LETTERS AND FULL BORDERS. WITH TWO MINIATURES OF THE OCCUPATIONS OF THE MONTHS AND TWELVE MINIATURES ILLUSTRATIVE OF THE SIGNS OF THE ZODIAC.

WITH FIFTEEN FULL-PAGE MINIATURES, RICHLY PAINTED IN GOLD AND COLOURS AND 127 SMALLER MINIATURES ALSO PAINTED IN GOLD AND COLOURS. WITH A WIDE ORNAMENTAL ILLUMINATED BORDER TO EVERY PAGE OF TEXT, WITH MOTIFS OF ARABESQUES AND OVER 2,000 INITIAL LETTERS IN GOLD AND COLOURS.

8vo, blue morocco, doublé with red morocco, inside dentelles, g. e., by Trautz-Bauzonnet.

(France. About 1440.)

(SEE ILLUSTRATION, PLATE No. XVII.).

£450

28 **SEDULIUS.**

Paschale Carmen.

A BEAUTIFULLY WRITTEN MANUSCRIPT OF THE XVth CENTURY, BY AN ITALIAN SCRIBE, ON VELLUM (81 pp.) WITH HEADINGS AND SIDE NOTES IN RED.

8vo, handsomely bound in full pigskin, with blind tooled ornaments on the sides by the Guild of Women Binders.

Colophon at end reads "Finis Cantici: Sedulii poetæ catholici paschalis carminis liber quartus et ultimus feliciter finit, Decimo Aprilis MCCCCLV."

(Italy. 1455).

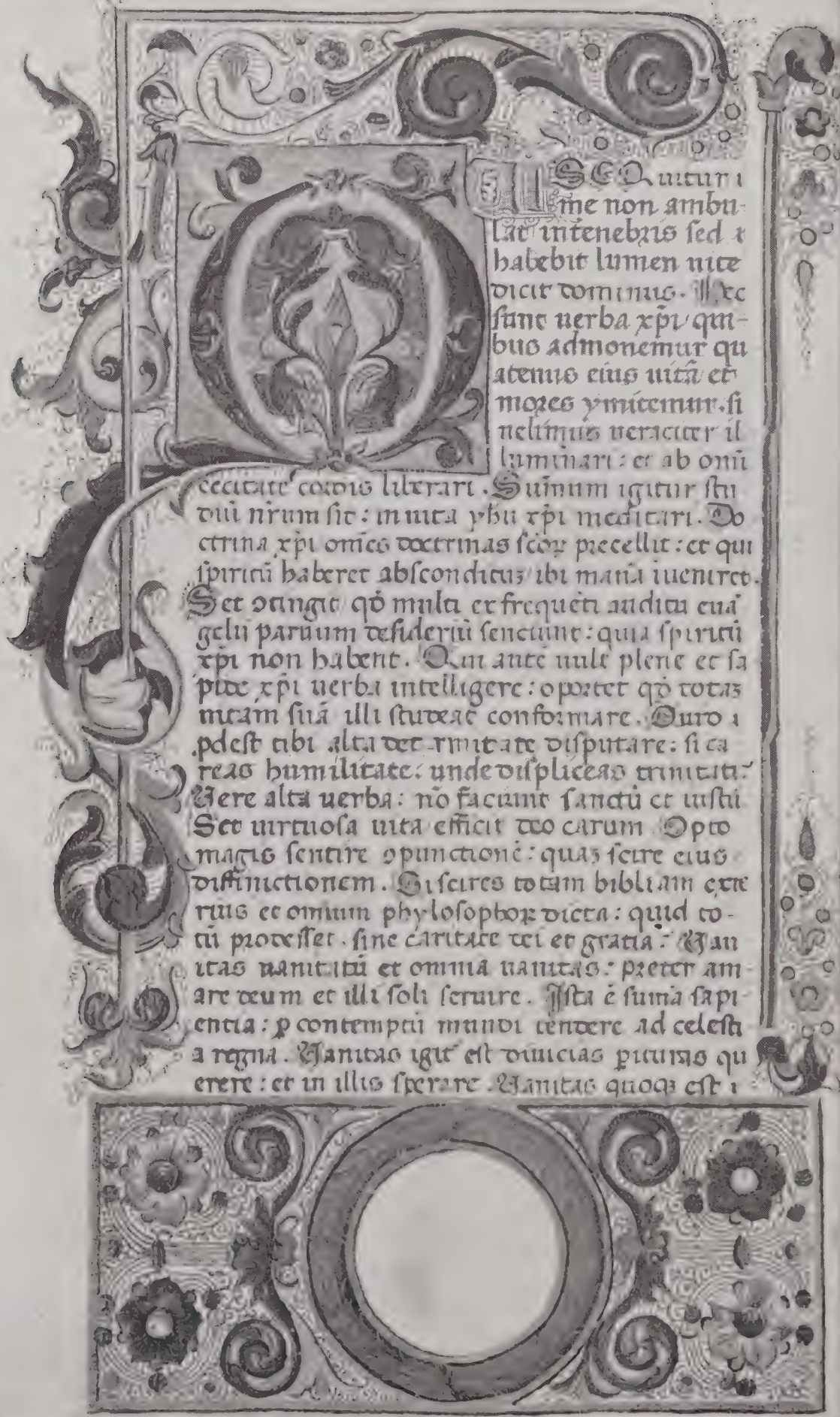
£12 12s

Caelius Sedulius, a Roman poet and Christian of the 5th century, was the author of "Mirabilia Divinorum," being portions of the history of the Bible in hexameter verse; a "Hymnus" in praise of Christ, and other similar works.

Early MSS. of his writings rarely come into the market.



“Adam and Eve in Paradise” and “The Temptation” from HORÆ BEATÆ MARIAE VIRGINIS
Illuminated Book of Hours on vellum written by a French scribe
With 15 full-page and 127 smaller Miniatures.
France, XVth Century.
See Item No. 27.



Opening page from THOMAS A KEMPIS. IMITATIO CHRISTI.
 MS. on vellum by a French scribe.
 France, A.D. 1474.
 See Item No. 30.

29 **AUGUSTINE** (Saint).

Confessiones.

FINELY WRITTEN MANUSCRIPT OF THE XVth CENTURY.

GOTHIC LETTER, DOUBLE COLUMNS, ON 121 LEAVES OF VELLUM.

WITH LARGE ILLUMINATED MINIATURES IN TWO COMPARTMENTS. THE FIRST THE CONVERSION OF SAINT AUGUSTINE, THE SECOND AS SAINT AND BISHOP. ALSO 2 SMALL INITIAL MINIATURES AND 15 LARGE CAPITALS IN RED, BLUE, AND GREEN, WITH PEN ORNAMENTATIONS.

Folio, full niger morocco gilt, with clasps, by Douglas Cockerell.

(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. XVI.).

£75

ILLUMINATED MANUSCRIPT OF THE IMITATIO CHRISTI.

30 **THOMAS A KEMPIS.**

Imitatio Christi.

MANUSCRIPT IN LATIN WRITTEN BY A FRENCH SCRIBE ON 75 LEAVES OF VELLUM, FINELY WRITTEN IN SEMI-ROMAN LETTERS, 33 LONG LINES TO A PAGE, IN THE XVth CENTURY.

THE MARGINS OF THE REVERSE OF FIRST PAGE FINELY DECORATED WITH A LARGE ILLUMINATED INITIAL IN GOLD AND COLOURS, AND ELABORATE BORDER AND MARGINAL DECORATIONS IN GOLD AND COLOURS, THREE OTHER FINE LARGE INITIALS MAGNIFICENTLY ILLUMINATED WITH MARGINAL DECORATIONS.

Small folio, old Russia gilt, green silk linings.

(France. 1474).

(SEE ILLUSTRATION, PLATE No. XVIII.).

£185

The manuscript starts with the words "incipit libellus compositus a domino Johane Gersenii Cancellario Parisiensi, De imitatione Christi."

Magnificent and unusual manuscript of the Imitatio which is especially interesting owing to the fact that it attributes the authorship of the Imitatio to Gerson while the consensus of modern authorities has decided on the authorship of Thomas A'Kempis.

31 **CICERO.****Orationes Philippicae contra Marcum Antonium.**

BEAUTIFULLY AND CLEARLY WRITTEN MANUSCRIPT ON 192 LEAVES OF PAPER, 21 LONG LINES TO A PAGE. WITH NUMEROUS NOTES IN THE MARGIN. WITH INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS, AND ON THE FRONT PAGE BORDER AND INITIAL LETTER IN GOLD AND COLOURS AND A MINIATURE IN THE MARGIN OF CICERO CLOTHED IN A LONG, RED ROBE, WITH YELLOW CURLS AND GOLDEN BEARD, A LITTLE RED CAP ON HIS HEAD, ADDRESSING FOUR PERSONS, WHO ARE DRESSED RESPECTIVELY IN RED, BLUE, YELLOW, GREEN. AT THE FOOT OF THE PAGE IS A COAT OF ARMS AND THE LETTERS V.C.

8vo, *original binding of leather over oak boards, stamped in blind (repaired).*

(Italy. 1480).

(SEE ILLUSTRATION, PLATE No. XIX.).

£63

At the end of manuscript is a note "2 Octobris 1480 finit."

WITH THE SCRIBE'S NAME AND DATE.

32 **OVIDIUS.****Fastorum libri sex.**

MANUSCRIPT ON PAPER (90 ll. 11 $\frac{1}{4}$ by 7 $\frac{1}{2}$ INCHES), VERY FINELY WRITTEN IN ROMAN LETTERS, LONG LINES, 29 TO A FULL PAGE.

(At end) "explicit feliciter per me RAPHAELEM DE PREDANIGRA incime Scte. Agathe Cremona MCCCCLXXXI. Die prime mensis marcii hora quarta et vigesima."

Small folio, *calf.*

(Cremona. 1481).

£8 15s

*** Manuscripts bearing the name and domicile of the Scribe and date are very uncommon.

WRITTEN FOR THE MARCO DANDOLO, DOGE OF VENICE.

33 **LINO** (Petrus Nicolas, of Vincenza).**Dialogi ad Marco Dandolo Veneto.**

BEAUTIFULLY WRITTEN MANUSCRIPT ON PAPER IN A FINE ITALIAN HAND, WITH THE ARMS OF THE DOGE OF VENICE, MARCO DANDOLO, ILLUMINATED AT THE FOOT OF THE FIRST PAGE, AND A FINELY ILLUMINATED INITIAL LETTER AT THE BEGINNING OF THE WORK.

8vo, *vellum.*

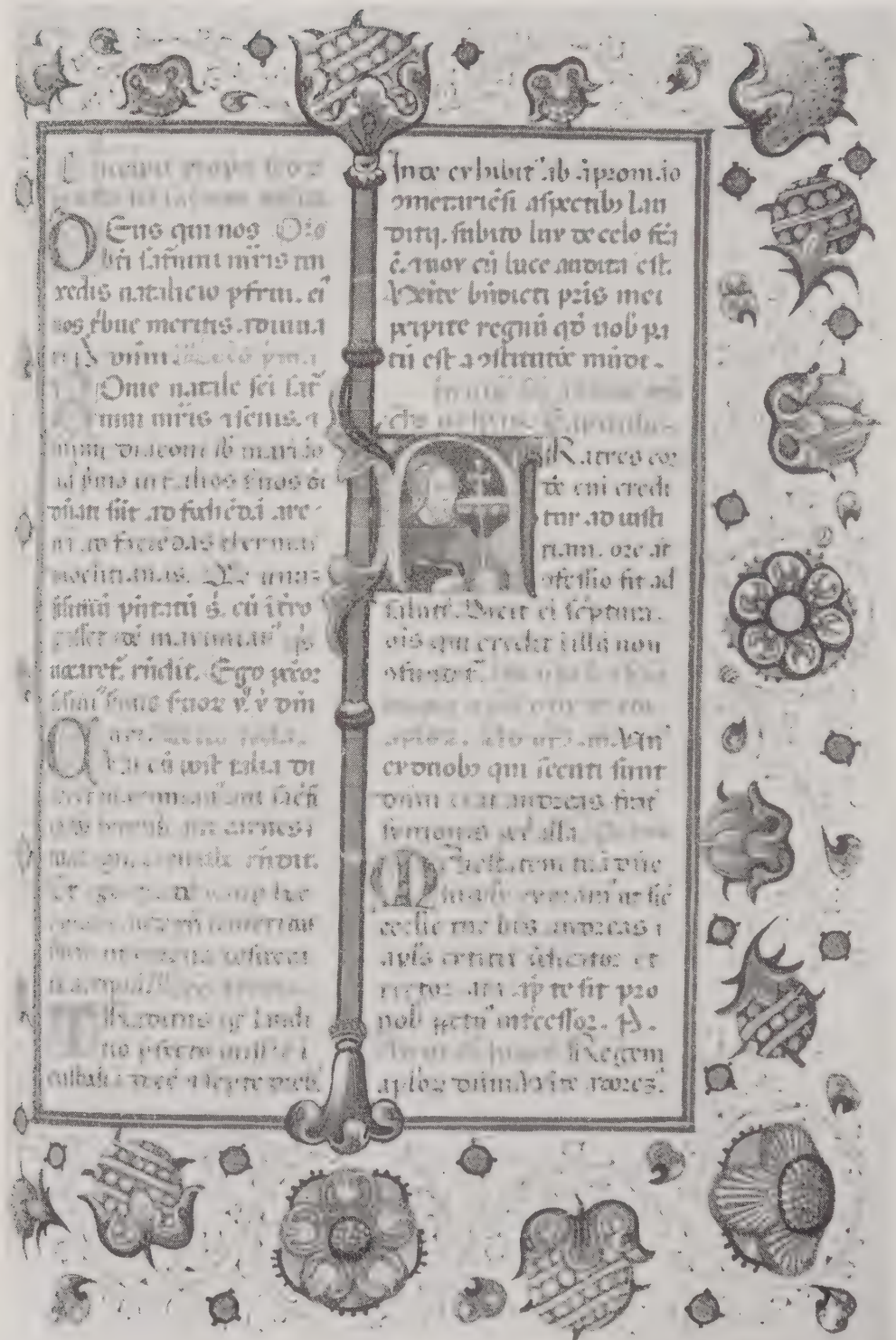
(Venice. 1483).

£31 10s

Interesting manuscript by a medical man.



The opening page (reduced) from CICERO. ORATIONES PHILIPPICAE CONTRA MARCUM ANTONIUM.
Latin Illuminated MS. on vellum, dated 1480.
Italy, A.D. 1480.
See Item No. 31.



A page from BREVIARIUM. Illuminated Breviary on vellum by an Italian scribe.
With 42 historiated initials containing Miniatures.

Italy, XVth Century.

See Item No. 39.

WITH DATE AND SCRIBE'S NAME.

34 **THOMAS A KEMPIS.****Imitatio Christi** [in German, translated by Johannes Zierer].

BEAUTIFULLY WRITTEN MANUSCRIPT IN GERMAN, IN GOTHIC LETTERS, 27 LONG LINES TO A FULL PAGE, ON PAPER, WITH RUBRICS AND CHAPTER-HEADINGS IN RED, SOME INITIALS IN RED.

Small folio, *original XVth century binding of oak boards covered with beautifully stamped leather.*

(Strassburg. 1485).

£21

This German translation of the Imitatio of Kempis is interesting as it gives us not only the attribution to Thomas a Kempis himself, but it mentions the first translator into German, Father Johannes Zierer, in 1480, and the writer of this manuscript, Sister Katherina of the Convent of St. Mary Magdalene of the Strassburg Convent, with the date of her writing of the same in 1485.

WITH INSCRIPTION AND DATE.

35 **MATUTINALE PREMONSTRATENSE.**

MANUSCRIPT ON VELLUM (FRENCH, XVth CENTURY). 334 LEAVES ($7\frac{3}{4}$ by $5\frac{1}{8}$ INCHES), WRITTEN IN SMALL GOTHIC CHARACTERS, 31 LONG LINES TO A PAGE.

ADORNED WITH SEVERAL LARGE ORNAMENTAL INITIALS IN GOLD AND COLOURS, SOME WITH FULL BORDERS OF ELABORATE PEN-DRAWN SCROLLS, GROTESQUE ANIMALS, ETC., THE FULL BORDERS ON THE FIRST PAGE CONTAIN IN ADDITION SMALL FIGURES OF A RABBIT, FOX, UNICORN, LION AND STAG PAINTED IN GOLD, TWO GREYHOUNDS IN BROWN AND GREY WITH GILT COLLARS, AND TWO PEACOCKS IN BLUE, RED AND GOLD; OTHER LARGE INITIALS APPEAR IN RED AND BLUE WITH ELABORATE PEN-DECORATIONS, HUNDREDS OF SMALL CAPITALS PAINTED IN BLUE OR RED.

Thick 8vo, old calf, gilt device on both covers of lily of the valley sprays, surrounded by the inscription "Bibliothecae Parchensis."

(Belgium. 1499).

£35

*** This Manuscript contains the Offices and Services of the Breviary for Matins only, except the hymnary which gives the hymns for vespers and compline.

Written for a house of canonesses probably affiliated to the Abbey of Pare, near Louvain, by the hand (Propriis manibus) of the Prioress, as appears from an inscription towards the end of the volume.

"Mera ex caritate. Festiuis diebus (vacanti) tempore liber his scriptum exstat, quare vendi non licet, sed pie exorandum pro Adriana van den veeken tunc temporis priorissa, que suis laboribus indefiessis propriis manibus eundem perfecit. Anno milleno quadringenteno nonagintesimo nono, duodecima die mensis augusti."

WITH NAME OF THE SCRIBE.

36 **AUGUSTINE** (Saint).**Opuscula quaedam.**

De Predestinatione sanctorum; de bono Perseverantiae; de Vita beata; de Virginitate; de Virginitate B.V.M.; de Continentia et Patientia; de Natura Rerum, etc.

MANUSCRIPT (8½ by 5½ INCHES), WRITTEN BY A SOUTH-ITALIAN SCRIBE IN NEAT SEMI-ROMAN LETTERS, ON 166 LEAVES OF VELLUM, 28 LONG LINES TO A FULL PAGE, WITH CATCHWORDS.

ADORNED WITH 12 FINELY-PAINTED AND ILLUMINATED ORNAMENTAL INITIALS.

Small 4to, *old vellum*.

(South Italy. XVth Century).

£14 14s

On the reverse of page 40 occurs the name of the Scribe "Scriptum p. Fr. Ambrosium Mölbergensz. pventie Misensium" (in Campania), and another inscription at end.

GREEK MANUSCRIPT OF THE NEW TESTAMENT.

37 **BIBLE.****Biblia Graeca.**

MANUSCRIPT OF THE GREEK NEW TESTAMENT WRITTEN IN A NEAT HAND ON PAPER, IN THE XVth CENTURY.

4to, *handsomely bound in red silk, with silver embroidery on sides and with silver device of the Crucifixion in front and of the Trinity at back, back decorated with silver embroidery, g. e., silver clasps, one missing.*

(Italy. XVth Century).

£45

38 **BURLEY** (Walter).**De philosophorum vita et moribus e Graeco in Latinum traducta.**

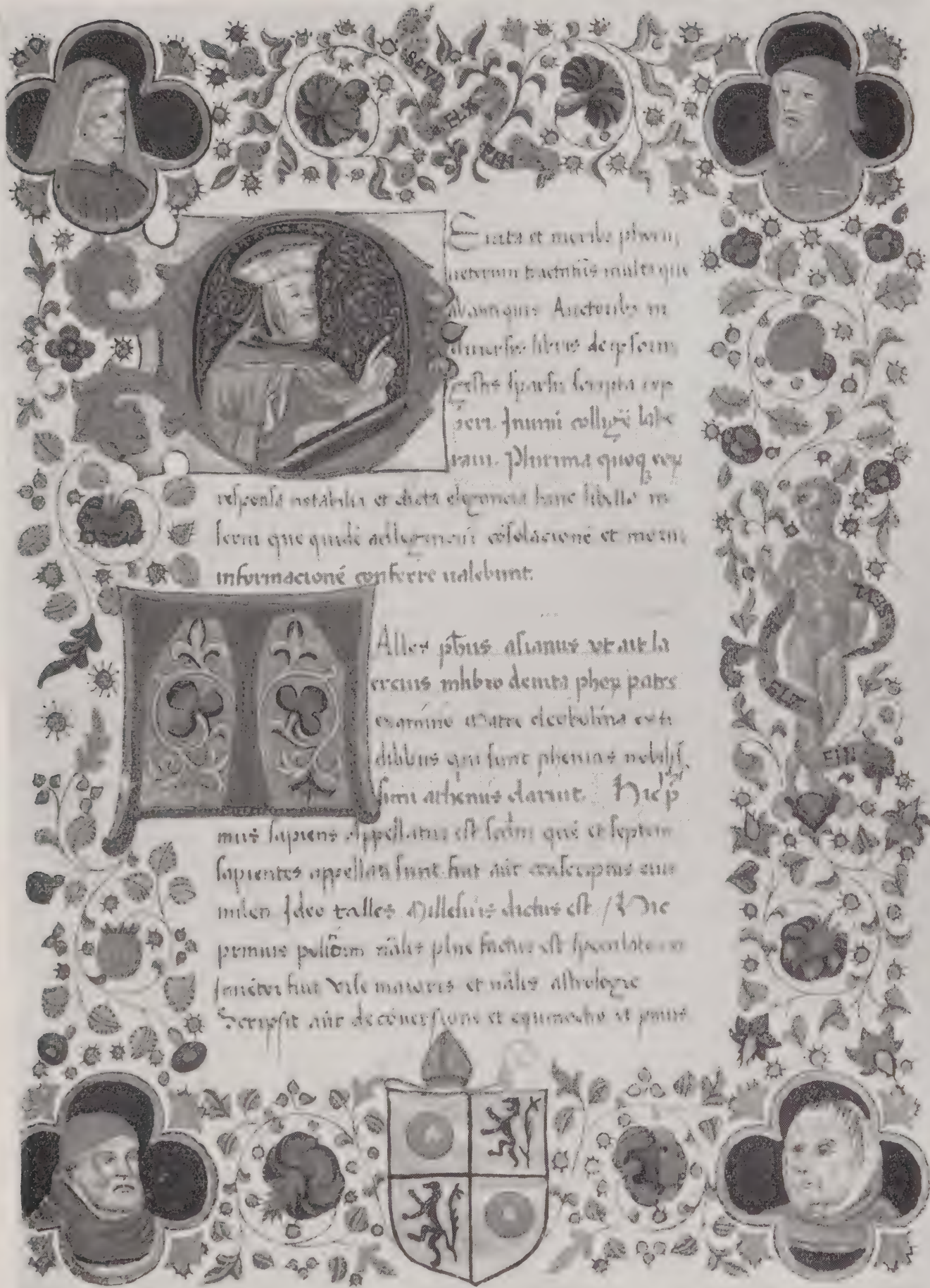
MANUSCRIPT ON 174 LEAVES OF PAPER (XVth CENTURY) WRITTEN IN NEAT SEMI-GOTHIC LETTERS, 22 LONG LINES TO A FULL PAGE, THE FIRST PAGE HAVING A FINELY PAINTED AND ILLUMINATED BORDER OF FLOWERS AND A NUDE FIGURE, WITH LARGE ILLUMINATED MINIATURE INITIAL OF A PHILOSOPHER, A HEAD OF A PHILOSOPHER AT EACH CORNER, ANOTHER ILLUMINATED DECORATIVE INITIAL, AND THE EM-BLAZONED COAT-OF-ARMS OF AN ABBOT.

Small 4to, *modern morocco extra, inside dentelles, g. e., by Aitkin.*

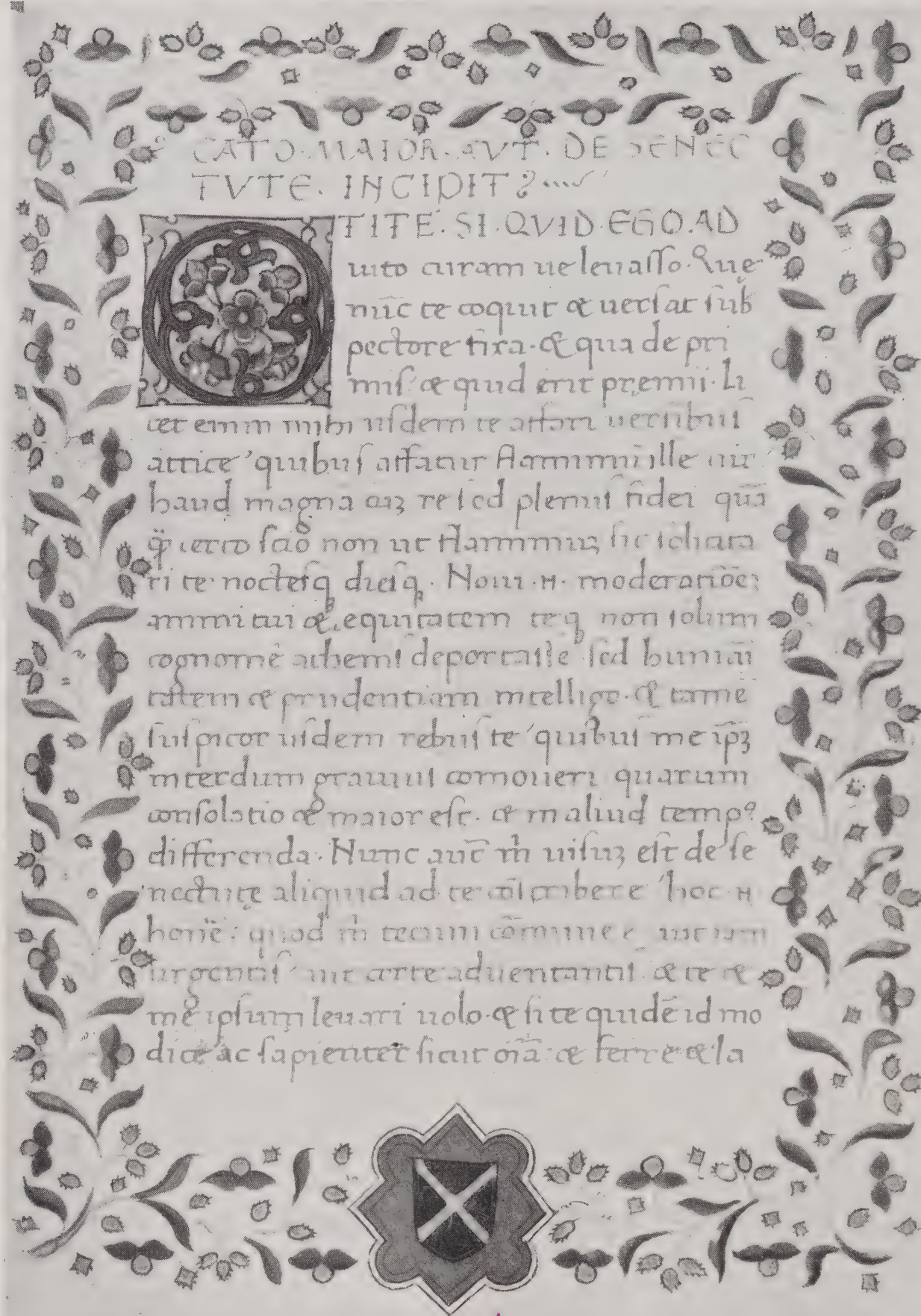
(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. XXI.).

£75



Opening page from WALTER BURLEY. DE PHILOSOPHORUM VITA.
Illuminated MS. on paper by an Italian scribe.
Italy, XVth Century.
See Item No. 38.



The opening page from CICERO. DE SENECTUTE. DE AMICITIA. PARADOXA.
 Manuscript on 72 leaves of vellum with the Arms of the Abbey of St. Albans
 (Hertfordshire), England.
 England, XVth Century.
 See Item No. 41.

39 **BREVIARIUM.**

Breviarium monarchorum heremitarum sancti Antonii secundum consuetudinem Romanae curiae.

ILLUMINATED MANUSCRIPT WRITTEN ON 417 LEAVES OF VELLUM ($5\frac{1}{2}$ by $4\frac{1}{2}$ INCHES), BY AN ITALIAN SCRIBE IN THE MIDDLE OF THE XVth CENTURY, DOUBLE COLUMNS, 30 LINES TO A COLUMN, NEATLY WRITTEN IN A PRETTY GOTHIC HAND, CALENDAR IN RED AND BLACK.

THREE PAGES ARE SURROUNDED BY FULLY ILLUMINATED BORDERS WITH FLORAL DECORATIONS FINELY PAINTED IN GOLD AND COLOURS, THE FIRST HAVING A SPACE FOR A COAT OF ARMS UPHELD BY TWO AMORINI, WITH 42 HISTORIATED INITIALS, WITH DELICATELY PAINTED MINIATURES REPRESENTING VARIOUS EVENTS IN THE LIVES OF JESUS AND THE VIRGIN MARY, MANY WITH MARGINAL ELONGATIONS OF BAR WORK, WITH FLORAL TERMINATIONS. AND MANY OTHER INITIALS IN BLUE AND RED IN DELICATE PEN ORNAMENTATIONS.

12mo, *old red velvet, g. e.*

(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. XX.).

£120

In excellent preservation.

40 **CICERO.**

De officiis, Paradoxa, De Amicitia, de Senectute.

BEAUTIFULLY WRITTEN MANUSCRIPT, VERY LEGIBLY CARRIED OUT ON 218 LEAVES OF VELLUM, 21 LONG LINES TO A FULL PAGE. THE FIRST PAGE IS DECORATED WITH A FLOREATED BORDER IN GOLD AND COLOURS WITH A MINIA-TURE OF CICERO DRESSED IN GREEN STANDING AT A READING DESK, ADDRESSING A SEATED FIGURE, DRESSED IN BLUE, WITHIN A FRAMEWORK OF GROTESQUE ANIMALS, AT THE FOOT OF PAGE AN ESCUTCHEON. SMALLER FLOREATED BORDERS IN GOLD AND COLOURS AT THE OPENING OF EACH BOOK AND NUMEROUS INITIALS ILLUMINATED IN BLUE AND RED HEIGHTENED IN GOLD THROUGHOUT THE MANUSCRIPT.

Small 8vo, *calf gilt, g. e.*

(Italy. XVth Century).

£85

A very neat manuscript in excellent preservation and very legible.

41 **CICERO.**

De Senectute. De Amicitia. Paradoxa.

BEAUTIFULLY WRITTEN MANUSCRIPT ON VELLUM (72 LEAVES), 24 LONG LINES TO A PAGE, ON THE FIRST PAGE THERE IS A PAINTED BORDER OF FOLIAGE, HEIGHTENED WITH GOLD, CONTAINING THE ARMS OF THE ABBEY OF ST. ALBANS (HERTFORDSHIRE), WITH MANY OTHER INITIALS ILLUMINATED IN GOLD AND COLOURS.

Small 4to, *russia gilt.*

(England. XVth Century).

(SEE ILLUSTRATION, PLATE No. XXII.).

£63

42 **CICERO.**

De Officiis.

BEAUTIFULLY AND NEATLY WRITTEN MANUSCRIPT ON 89 LEAVES OF VELLUM, 25 LONG LINES TO A FULL PAGE.

ON THE FIRST PAGE IS AN ILLUMINATED INITIAL PAINTED IN BLUE AND GOLD ENCLOSING THE MINIATURE OF CICERO CONVERSING.

4to, *vellum gilt.*

(Italy. XVth Century).

£35

43 **CICERO.**

Tusculanae quaestiones.

BEAUTIFULLY WRITTEN MANUSCRIPT BY AN ITALIAN SCRIBE OF THE XVth CENTURY ON VELLUM (8 by 5½ INCHES), NEATLY WRITTEN IN ROMAN LETTER ON 128 LEAVES OF VELLUM, 24 LONG LINES TO A FULL PAGE, WITH 7 INITIALS IN GOLD AND COLOURS. THE FIRST BEAUTIFULLY DECORATED WITH WHITE LINE MARGINAL DESIGN.

8vo, *green morocco, gilt, broad inside borders, leather joints, gilt edges.*

(Italy. XVth Century).

£31 10s

44 **CICERO.**

De Officiis.

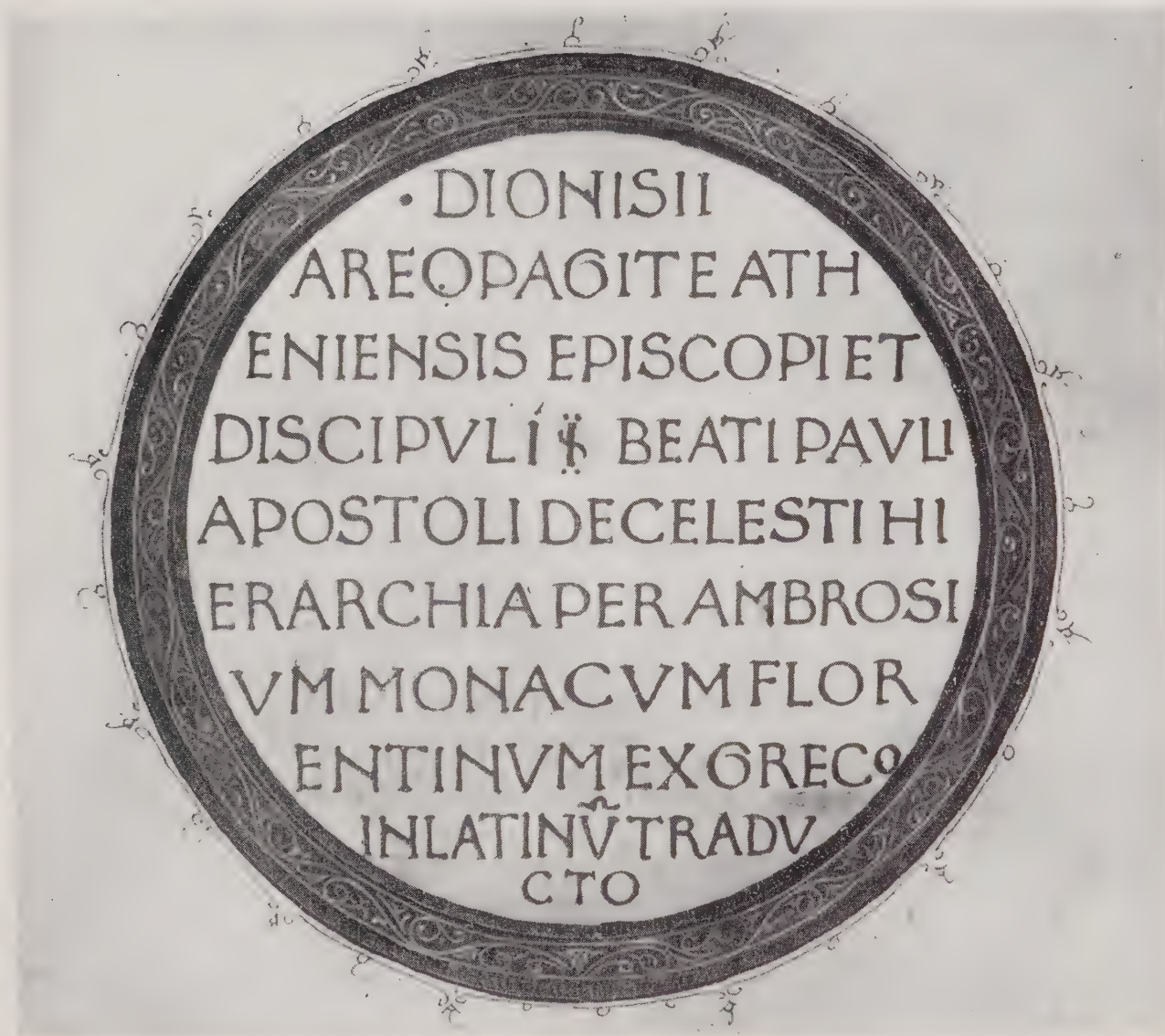
BEAUTIFULLY WRITTEN MANUSCRIPT ON 169 LEAVES OF VELLUM, 25 LONG LINES TO A FULL PAGE.

4to, *red morocco gilt, gold fillet line borders on sides, fully gilt back, inside dentelles, g. e.*

(Italy. XVth Century).

£21

PLATE XXIII.

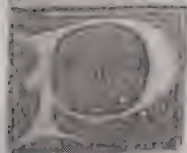


Title (reduced) superbly Illuminated in letters of gold with border of green and gold
from DIONYSIUS, DE HIERARCHIA.

Illuminated on vellum.

Italy, XVth Century.

See Item No. 46.



Remercement d'unques le vraiement de de
eu est recommandé pour la souveraine

THE MINIATURE OF "HEAVEN" FROM "LE CORDIAL."
Illuminated MS. in French on vellum.
France, XVth Century.
See Item No. 45.

WITH MINIATURES OF HEAVEN AND HELL.

45 **CORDIAL** (Le).

MANUSCRIPT WRITTEN BY A FRENCH SCRIBE IN FRENCH ON VELLUM.

DIVIDED INTO FOUR PARTS, THE FIRST TREATS OF CORPORAL DEATH, THE SECOND OF THE LAST JUDGMENT, THE THIRD OF ETERNAL HELL, AND THE FOURTH OF THE JOYS OF PARADISE.

WITH TWO MINIATURES, ONE OF HEAVEN, AND THE OTHER OF HELL.

THE MINIATURE OF HEAVEN REMINDS ONE VERY MUCH OF PAINTINGS BY BOTTICELLI AND THE EARLY ITALIAN SCHOOL.

THE MINIATURE OF HELL, IN WHICH THE PRINCE OF DARKNESS IS SEEN CONSIGNING GROUPS OF UNHAPPY VICTIMS TO THE JAWS OF THE DEVOURING MONSTER, IS IN THE STYLE ADOPTED BY BLAKE.

4to, full levant morocco, inside gold dentelles, gilt edges, by Petit, successeur de Simier (a few pages missing).

(France. XVth Century).

(SEE ILLUSTRATION, PLATE No. XXIV.).

£120

BEAUTIFULLY WRITTEN.

46 **"DIONYSIUS AREOPACITICUS ATHENIENSIS EPISCOPUS."**

De Celesti Hierarchia (et alia Opuscula). Per Ambrosium (Camuldulensium) Monachum Florentinum Ex Greco in Latinum Traducto."

MANUSCRIPT ON 120 LEAVES OF VELLUM (ITALIAN, XVth CENTURY) (11 by 7½ INCHES).

FINELY WRITTEN IN SEMI-ROMAN LETTERS, 32 LONG LINES TO A FULL PAGE, BY AN ITALIAN SCRIBE, WITH MARGINAL NOTES IN A LATER HAND, RED RUBRICS.

THE TITLE AS ABOVE WRITTEN IN GOLD LETTERS WITHIN A CIRCLE WITH A BORDER OF GREEN AND GOLD, THE FIRST PAGE DECORATED WITH A THREE-QUARTER BORDER OF FLOREATE SCROLLS IN WHITE, BLUE, RED AND GOLD, WITH AN INITIAL, MANY ILLUMINATED DECORATIVE INITIALS.

Small folio, citron morocco super-extra blind and gold tooled to a beautiful XVth century Italian pattern, g. e., by Leighton.

(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. XXIII.).

£105

*** A FINELY WRITTEN AND DECORATED MS. in perfect state. On verso of first leaf is a list of the writings of the Author contained in the MS. At the end of the treatise *De Mystica Theologia* in an inscription "Absolui ambrosius peccator dyonisii opuscula in monasterio fontis boni xv. Kal. Aprilis Anno dominice incarnationis m, cccxxxvi." Etc.

47 CICERO.**De Amicitia, Senectute, and Paradoxa.**

NEATLY WRITTEN MANUSCRIPT ON 153 LEAVES OF VELLUM BY AN ITALIAN SCRIBE, 17 LONG LINES TO A PAGE, WITH INITIALS PAINTED IN COLOURS AND THE HEADINGS IN RED (THE MARGINS OF A FEW LEAVES REPAIRED AND SOME MARGINS STAINED).

8vo, vellum, g. e.

(Italy. XVth Century).

£10 10s

48 EUSEBIUS PAMPHILUS.**De Evangelica Praeparatione Latinum ex Graeco traducta per Georgium Trapezuntium.**

MANUSCRIPT ON 314 LEAVES OF VELLUM OF THE XVth CENTURY (11 by 8½ INCHES), FINELY WRITTEN IN ROMAN LETTERS BY AN ITALIAN SCRIBE, LONG LINES, 26 TO A PAGE, WITH CONTEMPORARY MARGINAL NOTES AND HEADINGS OF BOOKS IN RED AND CATCHWORDS.

THE FIRST PAGE FINELY ILLUMINATED WITH AN ORNAMENTAL BORDER CONTAINING THREE PARROTS AND A PEACOCK, A FINE INITIAL OF INVOLVED RIBBON SCROLLS AND COAT-OF-ARMS BELOW (GULES, A CHEVRON BETWEEN 3 CUPS, OR), AND AN ILLUMINATED INITIAL TO EACH BOOK.

Small folio, *contemporary oaken boards, leather, stamped in panels of dotted interlaced scrolls and pellets, some in gold and red, 10 metal bosses, gilt and gauffred edges, and side and front clasp-catches (new back).*

(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. XXV.).

£85

A very fine and perfect MS. in most excellent condition.

49 EUTROPIUS.**De Gestis Romanorum.**

NEATLY WRITTEN MANUSCRIPT BY AN ITALIAN HAND OF THE ITALIAN RENAISSANCE PERIOD, ON 144 LEAVES OF VELLUM, 20 LONG LINES TO A PAGE.

FINELY PAINTED INITIAL LETTER, ILLUMINATED IN GOLD AND COLOUR EXTENDING THE LENGTH OF THE TEXT. OTHER INITIALS IN RED AND BLUE. MANUSCRIPT NOTES IN THE MARGINS.

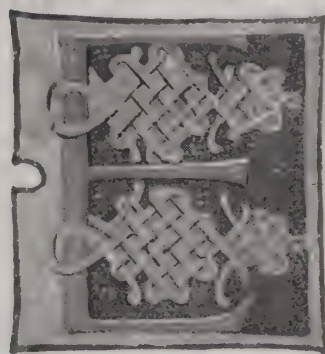
8vo, *early binding of oak boards covered with leather and metal bosses.*

(Italy. XVth Century.)

£42

The Eutropius has been continued by Paulus Diaconus.

AD SANCTISSIMAM PAPAM NICO
LAVM. V. GEORGI TRAPEZVN
TII IN TRADUCTIONIBUS EVSEBII PRAEFATIO



EVSEBIUM PAMPHILI DE
EVANGELICA PRAEPARA
tione latinum ex graeco bea
tissime pater iussu tuo effeci.
Nam quom cum tuum tu
eloquentia. tum multarum
rerum peritia & ingenium
inabili flumine ex his que in
traducta sunt praestantissimum sanctitas tua in
dicet. atque adeo quaecumque apud graecos ipsius
opera extant latina facere instructum evangelicis
que in urbe forte reperta est. primum aggressi ta
ducimus. Quo quidem in libro quasi quodam
speculo variam atque multiplicem doctrinam
illius vultu licet admirari. Cuncta enim quae in
ipsum facta inuenta que fuerunt. quae tamen graece
scripta tunc inuenirentur. multo certius atque di
stinctius ipsis etiam auctoribus qui scripserunt
percepisse mihi videtur. Ita quom constat in
hil fere praedictum unquam gestum fuisse. quod
illis temporibus graece scriptum non extaret.
nihil in rebus magis naturae abditis. quod aphi
losophis non esset explicatum. Omnia ille cum
memoriae tenacitate tum mentalis percipit acumen

PLATE XXVI.



A Miniature (reduced) from FROISSART'S CHRONIQUES DE GUERRES DE FRANCE, D'ANGLETERRE, D'ESCOCE, etc.

Illuminated Historical Manuscript in French on vellum,
France, XVth Century.

See Item No. 50.

A SPLENDID EXAMPLE OF FRENCH CALLIGRAPHY AND THE MINIATURIST'S ART. THE CONDITION THROUGHOUT IS EXCELLENT.

THE ILLUMINATED CHRONICLES OF THE WARS OF ENGLAND AND FRANCE.

50 **FROISSART** (Jehan).

CHRONIQUES, "CY COMMENCENT LES CRONIQUES DE SIRE JEHAN FROISSART CONTENANT LES NOUVELLES GUERRES DE FRANCE, D'ANGLETERRE, D'ESCOCE, D'ESPAIGNE, D'ALEMAIGNE, ET DE BRETAGNE."

ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.], 384 LEAVES (16½ by 11½ INCHES), WRITTEN IN BOLD LETTRES BATARDES, IN DOUBLE COLUMNS, 53 LINES TO A PAGE, CHAPTER HEADINGS WRITTEN IN RED.

THE FIRST PAGE HAS A MAGNIFICENT LARGE ARCHED MINIATURE (6½ by 7½ INCHES), VERY FINELY PAINTED IN GOLD AND COLOURS, DEPICTING TWO BATTLES, PROBABLY, JUDGING BY THE BANNERS CARRIED BY THE OPPOSING ARMIES, THOSE OF CRECY, 26 AUGUST, 1346, AND NEVILLE'S CROSS, 17 OCT. 1346, IN WHICH MOUNTED KNIGHTS IN ARMOUR AND ARMoured ARCHERS AND ARQUEBUSIERS ARE TAKING PART; LARGE ORNAMENTAL INITIAL BELOW WITH ELONGATIONS OF STRAPWORK AND BORDERS COMPOSED OF FLOWERS AND SCROLLS, PEN TENDRILS AND GILT IVY LEAVES; AT FOOT IS A COAT-OF-ARMS EMBLAZONED.

TWO OTHER FINELY EXECUTED MINIATURES (3½ by 3 INCHES) OCCUR IN THE VOLUME, ONE DEPICTING MOUNTED KNIGHTS IN ARMOUR PROCEEDING TOWARDS A CASTLE, THE OTHER SHOWS THE FUNERAL PROCESSION OF A KING.

NUMEROUS CAPITALS PAINTED IN BURNISHED GOLD ON COLOURED GROUNDS.

Thick folio, old binding of oak boards covered brown velvet, sheepskin back, five large brass protective bosses on each cover.

(France. Early XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXVI.).

£650

This Manuscript describes the stirring events and battles between England, France, and Scotland from 1326 to the year 1379.

This period includes the time of Froissart's Journey to England, when one may readily suppose he had discontinued the work, for he considered it then as being finished, since he says he carried it to England, where he presented it to the Queen. Jean Froissart was born at Valenciennes in 1337. He was educated for the church; but his love of festive pleasure and romantic gallantry directed him into other pursuits. At the age of twenty he began to write chronicles of the wars of his time and to obtain the requisite information he travelled much, and associated with the nobles and principal actors in public affairs. In the year 1361 he visited the court of Edward III. of England, where he remained five or six years and was treated with great favour, especially by the Queen Philippa, who employed him as her clerk or

(Continued over)

Froissart (Jehan)—*continued*.

secretary. He attended Lionel, Duke of Clarence, when he went to Italy to marry the daughter of the Duke of Milan. After the death of Phillipa, in 1369, he officiated a short time as curate of Lestines, in France. About the year 1385, Guy, Count of Blois, employed Froissart as clerk, and the latter soon afterwards, in quest of historical materials, visited Gaston, Count of Foix. His active curiosity, even in his declining years, led him to frequent courts, festivals, and tournaments, and his *Chronicles* present a "faithful mirror of the age of chivalry, with its beauties and deformities." He is esteemed for his veracity, and admired for picturesque description and a charming simplicity of expression.

51 HORACE. Opera.

Virgil. *Bucolica* and *Georgica*.

Persius. *Satires*.

Statius. *Thebaid*.

INTERESTING MANUSCRIPT IN LATIN WRITTEN ON 218 LEAVES OF VELLUM, 29 LONG LINES TO A PAGE, INITIALS IN RED, RUBRICATED.

8vo, *Medici binding of leather over oak boards, blind tooled.*

(Italy. Early XVth Century.)

£75

An early manuscript full of variants. The Horace only wants 16 lines to make the text quite perfect. At the end of the Statius there are four lines not found in any of the printed editions. At the end are a few pages of poetical matter, some written on palimpsest leaves

51A HORAE BEATAE MARIAE VIRGINIS, cum Kalendario.

WRITTEN ON 141 LEAVES OF VELLUM, BY A FRENCH SCRIBE, WITH HUNDREDS OF SMALL INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS, EVERY PAGE BEARING A BORDER ILLUMINATED IN GOLD AND COLOURS USUALLY OF A FLORAL CHARACTER.

WITH 10 FULL-PAGE FINELY ILLUMINATED MINIATURES WITHIN A BORDER OF A FLORAL NATURE IN GOLD AND COLOURS.

8vo, *bound in remarkable XVIth Century binding of brown calf, the sides entirely covered with floral and foliated ornaments by Nicolas Eve (back slightly repaired), g. e.*

(France. About 1520).

£75

THE MINIATURES ARE AS FOLLOWS:—

- | | |
|---------------------------------------|----------------------------------|
| 1. The Annunciation. | 6. The Flight into Egypt. |
| 2. The Nativity. | 7. The Coronation of the Virgin. |
| 3. The Annunciation to the Shepherds. | 8. King David the Psalmist. |
| 4. The Adoration of the Magi. | 9. The Crucifixion. |
| 5. The Circumcision. | 10. Pentecost. |



“St. George slaying the Dragon in front of the Tower of London:”

A Miniature from HORAE BEATAE MARIAE VIRGINIS.

Illuminated Book of Hours for English use on vellum.

With 24 full-page Miniatures.

England, XVth Century.

See Item No. 52.



"The Murder of Thomas à Becket, Archbishop of Canterbury."

A Miniature from HORAE BEATAE MARIAE VIRGINIS.

Illuminated Book of Hours for English use on vellum.

With 24 full-page Miniatures.

England, XVth Century.

See Item No. 52.

ILLUMINATED BOOK OF HOURS FOR ENGLISH USE.

52 **HORAE.****Horæ Beatæ Mariæ Virginis, cum Kalendario.**

“INCIPIUNT HORAE BEATAE MARIAE VIRGINIS SECUNDUM CONSUECUDINEM ANGLIE ECCLESIE.”

ILLUMINATED MANUSCRIPT WRITTEN BY AN ENGLISH SCRIBE (XVth CENTURY) ON 144 LEAVES OF VELLUM (8 by 5½ INCHES) IN GOTHIC LETTER, 20 LONG LINES TO A PAGE. WITH 24 FINELY PAINTED FULL-PAGE MINIATURES, EACH WITHIN THREE-QUARTER FLOREATE BORDERS FINELY PAINTED IN GOLD AND COLOURS, 24 INITIAL LETTERS PAINTED IN RED, BLUE AND WHITE ON A GOLD GROUND AND EACH PAGE ON WHICH THEY OCCUR DECORATED WITH A THREE-QUARTER BORDER OF FLOWERS, FRUIT AND ARABESQUES ON A BACKGROUND OF SMALL DOTS. 20 SMALLER MINIATURES REPRESENT ST. MICHAEL, ST. ANDREW, ST. LAURENCE, ST. STEPHEN, ST. NICHOLAS, ADAM AND EVE, THE CRUCIFIXION, THE WOUNDS OF JESUS, ETC., AND 15 OTHER PAGES WITH BORDERS AT TOP AND BOTTOM, A LARGE NUMBER OF SMALL INITIALS IN GOLD, BLUE AND RED.

4to, old calf, line panel tooling on sides, with ornament at corners, gilt panelled back, g. e.

(England. XVth Century.)

(SEE ILLUSTRATIONS, PLATES Nos. XXVII. and XXVIII.).

£450

The full-page miniatures represent:—

- (1) Jesus adored by two kneeling figures.
- (2) The Trinity.
- (3) St. John the Baptist.
- (4) The Murder of Thomas à Becket by two Knights.
- (5) St. George slaying the dragon in front of “*The Tower of London*.”
- (6) St. Christopher carrying the infant Jesus across a stream.
- (7) St. Anne with the Virgin and child.
- (8) St. Catherine and her wheel.
- (9) St. Mary Magdalene.
- (10) St. Margaret escaping from the dragon.
- (11) St. Barbara.
- (12) Jesus in Gethsemane.
- (13) The cutting off of Malchus’ ear.
- (14) Jesus before Pilate.
- (15) The scourging of Jesus.
- (16) Jesus carrying the Cross.
- (17) The Crucifixion (with St. Mary and St. John).
- (18) The Descent from the Cross.
- (19) The Entombment.
- (20) The Last Judgment.
- (21) The Resurrection of the dead.
- (22) Angels raising souls to Heaven.
- (23) Jesus in his tomb with the instruments of the Passion.
- (24) St. Jerome.

A DAINY BOOK OF HOURS.

53 **HORAE.**

Horae B. V. M. ad usum romanum, cum Kalendario, etc. (Franco-Flemish XVth Century.)

A CHARMING ILLUMINATED MANUSCRIPT ON VELLUM, 235 LEAVES ($3\frac{1}{4}$ by $2\frac{1}{4}$), WRITTEN IN NEAT SEMI-ROMAN LETTERS, LONG LINES, 16 TO A FULL PAGE, CALENDAR IN RED AND BROWN, RED RUBRICS, NUMEROUS SMALL ILLUMINATED INITIALS, AND PEN-LETTERS IN RED AND BLUE, SOME WITH MARGINAL DECORATIONS.

14 FINE SMALL ARCHED MINIATURES ($1\frac{3}{4}$ by $1\frac{1}{4}$ INCHES), BEAUTIFULLY PAINTED AND ILLUMINATED WITH BORDERS OF RICH FLOREATE SCROLLS, NATURAL FLOWERS, FRUITS, ETC. THE OPPOSITE PAGE TO EACH MINIATURE HAS BORDERS OF A SIMILAR CHARACTER.

16mo, *boarded velvet (blue), with clasps of silver gilt repoussée work.*

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXIX.).

£275

The miniatures are as follows:—

- (1) The Crucifixion.
- (2) The Descent of the Holy Ghost.
- (3) The Infancy of the Virgin.
- (4) The Annunciation.
- (5) The Visitation.
- (6) The Birth of Jesus.
- (7) The Angel appearing to the Shepherds.
- (8) The Adoration of the Magi.
- (9) The Circumcision.
- (10) The Slaughter of the Innocents.
- (11) The Descent into Egypt.
- (12) The Coronation of the Virgin.
- (13) David composing Psalms.
- (14) The Office of the Dead.

PLATE XXIX.



Two pages (equal size) from HORAE BEATAE MARIAE VIRGINIS.
Illuminated Book of Hours on vellum. With 14 Miniatures.
France, XVth Century.
See Item No. 53.



A Miniature from HORAE BEATAE MARIAE VIRGINIS.
 Illuminated Book of Hours on vellum. With 15 excellent Miniatures in gold and colours.
 Italy. XVth Century.
 See Item No. 54.

WITH FIFTEEN MAGNIFICENT MINIATURES.

54 **HORAE.**

Horæ Beatæ Mariæ Virginis, cum Kalendario.

MANUSCRIPT MAGNIFICENTLY WRITTEN IN MINUSCLES OF THE ITALIAN RENAISSANCE TYPE, KNOWN AS "SCRITTURA UMANISTICA," BY AN ITALIAN SCRIBE ON 79 PAGES OF FINE VELLUM. THE MARGINS ARE CUT AWAY AND THE PAGES INLAID ON PAPER ($7\frac{1}{2}$ by $5\frac{2}{3}$ INCHES).

WITH 15 LARGE AND MAGNIFICENT MINIATURES BEAUTIFULLY ILLUMINATED BY AN ITALIAN ARTIST OF EXCEPTIONAL ABILITY WITHIN FLORENTINE FRAMEWORK BORDERS OF GOLD SHADED WITH RED, AND 15 BEAUTIFUL FULL-PAGE BORDERS OF ARABESQUE DESIGNS SUGGESTIVE OF WROUGHT METAL WORK, IN SHADED GOLD ON RICHLY COLOURED BACKGROUNDS.

ALSO 3 SMALL MINIATURES AND OVER A THOUSAND SMALL INITIAL LETTERS IN GOLD AND COLOURS.

8vo, *purple velvet, g. e., with four finely chased gilt clasps.*

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXX.).

£275

Each page of text of this magnificent manuscript is surrounded with a gold border of knotted cord with tasse's at foot.

The subjects of the large miniatures are:—

- (1) Gethsemane.
- (2) The Annunciation.
- (3) The Visitation.
- (4) The Nativity.
- (5) The Angel appearing to the Shepherds.
- (6) The Adoration of the Magi.
- (7) The Presentation in the Temple.
- (8) Flight into Egypt.
- (9) The Coronation of the Virgin.
- (10) The Angel Gabriel greeting the Virgin.
- (11) The Crucifixion.
- (12) The outpouring of the Holy Ghost at Pentecost.
- (13) David and Bathsheba.
- (14) Dives and Lazarus.
- (15) Job and his comforters.

55 HORAE.**Horae Beatae Mariae Virginis.**

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY) ON 110 LEAVES, NEATLY WRITTEN IN GOTHIC CHARACTERS, 23 LONG LINES TO A FULL PAGE, WITH 12 ELABORATELY ILLUMINATED PAGES OF CALENDAR, WITH 2 REMARKABLE MINIATURES ON EACH PAGE, AND ONE FULL-PAGE MINIATURE OF THE ASCENSION OF THE VIRGIN AT THE BEGINNING OF THE MANUSCRIPT.

EVERY PAGE IS EMBELLISHED WITH A LARGE AND ELABORATE BORDER ILLUMINATED IN GOLD AND COLOURS, AND AT END ARE SOME SMALL MINIATURES OF SAINTS.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED. SEVERAL HUNDRED INITIAL LETTERS IN GOLD AND COLOURS.

8vo, *red velvet*.

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXI.) **£250**

55a BONATUS.

Concerning showers and the Mutations of the Air, and what things are conissant about them.

ALBOHAZAN HALY.

Concerning the Judgment of the Starres.

BONATUS.

Concerning the Revolutions of Yeares.

PTOLOMEUS.

Centiloquium or Aphorasmes. Turned into English by Thomas Blackburne.

ENGLISH MANUSCRIPT NEATLY WRITTEN ON 256 LEAVES OF PAPER IN THE XVIth CENTURY.

Folio, *original calf, rebacked*.

(England. XVIth Century).

£22

PLATE XXXI.



A page of the Calendar from HORÆ BEATÆ MARIAE VIRGINIS.
Illuminated Book of Hours on vellum. With 25 Miniatures.
France. XVth Century.
See Item No. 55.

FOR THE USE OF QUIMPER-CORENTIN IN BRITTANY.

56 **HORAE.**

Horae Beatae Mariae Virginis cum Kalendario (ad usum Quimper-Corentin).

ILLUMINATED MANUSCRIPT ON 151 LEAVES OF VELLUM ($6\frac{1}{2}$ by $4\frac{3}{4}$ INCHES), WRITTEN BY A FRENCH SCRIBE (XVth CENTURY), 16 LONG LINES TO A PAGE, THE CALENDAR (IN RED, BLUE AND GOLD) AND THE JOYES OF OUR LADY IN FRENCH.

WITH 14 FINE MINIATURES, 14 FULL-PAGE BORDERS, 12 WITH IVY-LEAF PATTERNS IN BURNISHED GOLD AND SMALL BLUE FLOWERS, AND 2 WITH SCROLL WORK. WITH SEVERAL HUNDRED SMALL INITIALS, ABOUT 150 OF WHICH HAVE SLIGHT BORDERS ATTACHED.

8vo, *black morocco*.

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXII.).

£220

56a (**PASSIO JESU CHRISTI, etc.**) (**Dutch XV Century**). “Hier begint dz weer de avotmael os here.”

DUTCH MANUSCRIPT ON 210 LEAVES OF PAPER ($5\frac{1}{2}$ by $3\frac{1}{2}$ INCHES), WRITTEN IN GOTHIC LETTERS, LONG LINES, 18 TO A FULL PAGE, RED RUBRICS.

Small 8vo, *contemporary Netherlands binding of oak boards and leather, with stamps of “The Image of Pity,” roses and Fleurs de Lys, and legend (worn), with leather and metal clasps.*

(Holland. XVth Century.)

£6 6s



A Miniature from HORAE BEATAE MARIAE VIRGINIS AD USUM QUIMPER-CORENTIN.
Illuminated Book of Hours on vellum.
With 14 large Miniatures by a French artist, and 14 full-page borders.
France. XVth Century.
See Item No. 56.



A Miniature from HORAE BEATAE MARIAE VIRGINIS.
Illuminated Book of Hours on vellum. With 72 Miniatures.
France. XVth Century.
See Item No. 57.

57 **HORÆ.**

Horæ Beatæ Mariæ Virginis, secundum usum Romanum, cum Kalendario.

A FINELY EXECUTED MANUSCRIPT ON 139 LEAVES OF VELLUM, BY A FRENCH SCRIBE.

EMBELLISHED WITH AN UNUSUALLY LARGE NUMBER OF CHARMING MINIATURE PAINTINGS IN GOLD AND COLOURS, COMPRISING 12 OF LARGE SIZE, FULL PAGE: 36 SMALLER SQUARE MINIATURES IN THE TEXT, AND 24 IN THE CALENDAR: IN ALL 72, BESIDES HUNDREDS OF SMALL PAINTED INITIALS AND TERMINAL ORNAMENTS, ALSO MANY FLORAL BORDERS; AT COMMENCEMENT IS A LARGE MINIATURE REPRESENTING THE ORIGINAL OWNER OF THE BOOK IN WIDOW'S WEEDS, KNEELING BEFORE A FULL-LENGTH FIGURE OF THE CHRIST, WITH THE INITIALS "I. M." ON A SHIELD AT FOOT.

8vo, bound in old French dark green morocco, gold lines on sides, full gilt back, and gilt edges.

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXIII.).

£220

*** A fine example of a 15th Century Book of Hours. The large miniatures are:—

- | | |
|---------------------------------|---|
| I. St. John writing his Gospel. | VII. The Circumcision. |
| II. The Annunciation. | VIII. The Flight into Egypt. |
| III. The Crucifixion. | IX. Death of the Virgin. |
| IV. Descent of the Holy Ghost. | X. David and Bathsheba. |
| V. The Nativity. | XI. Job and his three Friends. |
| VI. Adoration of the Wise Men. | XII. The Holy Trinity (a curious representation). |

The Miniatures in the Calendar represent Country Occupations for each month; and the other paintings are of Scenes in the Lives of Jesus and of the Saints.

WITH NAME OF SCRIBE.

57a **VIRGIL.**

Bucolics and Georgics (in Latin).

NEATLY WRITTEN MANUSCRIPT ON 81 LEAVES OF PAPER, 19 LONG LINES TO A PAGE, HEADINGS AND INITIALS IN RED, RUBRICATED.

8vo, *russia*.

(Italy. XVth Century.)

£16 16s

On the last page is a note "Jacobi Philipus scripsit."

58 HORÆ.

Horæ Beatæ Mariæ Virginis, cum Kalendario.

ILLUMINATED MS. ON VELLUM (FRENCH XVth CENTURY), 145 LEAVES ($5\frac{5}{8}$ by $3\frac{3}{4}$ INCHES), WRITTEN IN NEAT ROMAN CHARACTERS, ON RED RULES, 20 LONG LINES TO A PAGE.

ILLUSTRATED WITH 14 FULL-PAGE MINIATURES, FINELY PAINTED IN GOLD AND COLOURS WITHIN ARCHITECTURAL BORDERS AND FLORAL SCROLLS, NATURAL FLOWERS AND FRUIT ON DULL GOLD GROUND, WITH BIRDS SOMETIMES INTRODUCED: 18 SMALL MINIATURES IN THE TEXT, DEPICTING THE TRINITY, MALE AND FEMALE SAINTS, ETC., HUNDREDS OF INITIALS PAINTED IN GOLD AND COLOURS, AND CONSIDERABLE TEXTUAL ORNAMENT OF BAR PATTERN IN SOLID COLOURS WITH GOLD PEN FLOURISHES.

8vo, old crimson morocco gilt, line borders, corner mounts and clasp of chased silver, the clasp bearing the name "H. Revel" engraved on its inner side, edges tooled and gilt (preserved in a leather slip case).

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXIV.).

£175

A REMARKABLE ITALIAN BINDING.

58a PSALTERIUM DAVIDIS.

(Begins with the *Te Deum*, followed by some of the Psalms: and ending with some prayers in Italian by the Ven. Bede.)

MANUSCRIPT OF THE XVth CENTURY ON 90 LEAVES OF PAPER (5 by $3\frac{3}{4}$ INCHES), WITH CAPITALS IN BLUE AND RED.

Small 8vo, in a remarkable specimen of early Italian binding. Calf, gilt ornamental back, sides covered with rich gilt panel ornaments, outside border of floreate scrolls, panel of four corner ornaments connected by a mask, in each of which is a sitting dog; centre full-length figure of a Saint, with a flower vase on either side, and the letters "D.P.C.A.," gilt gauffred edges.

(Italy. XVth Century.)

£25

58b SENECA.

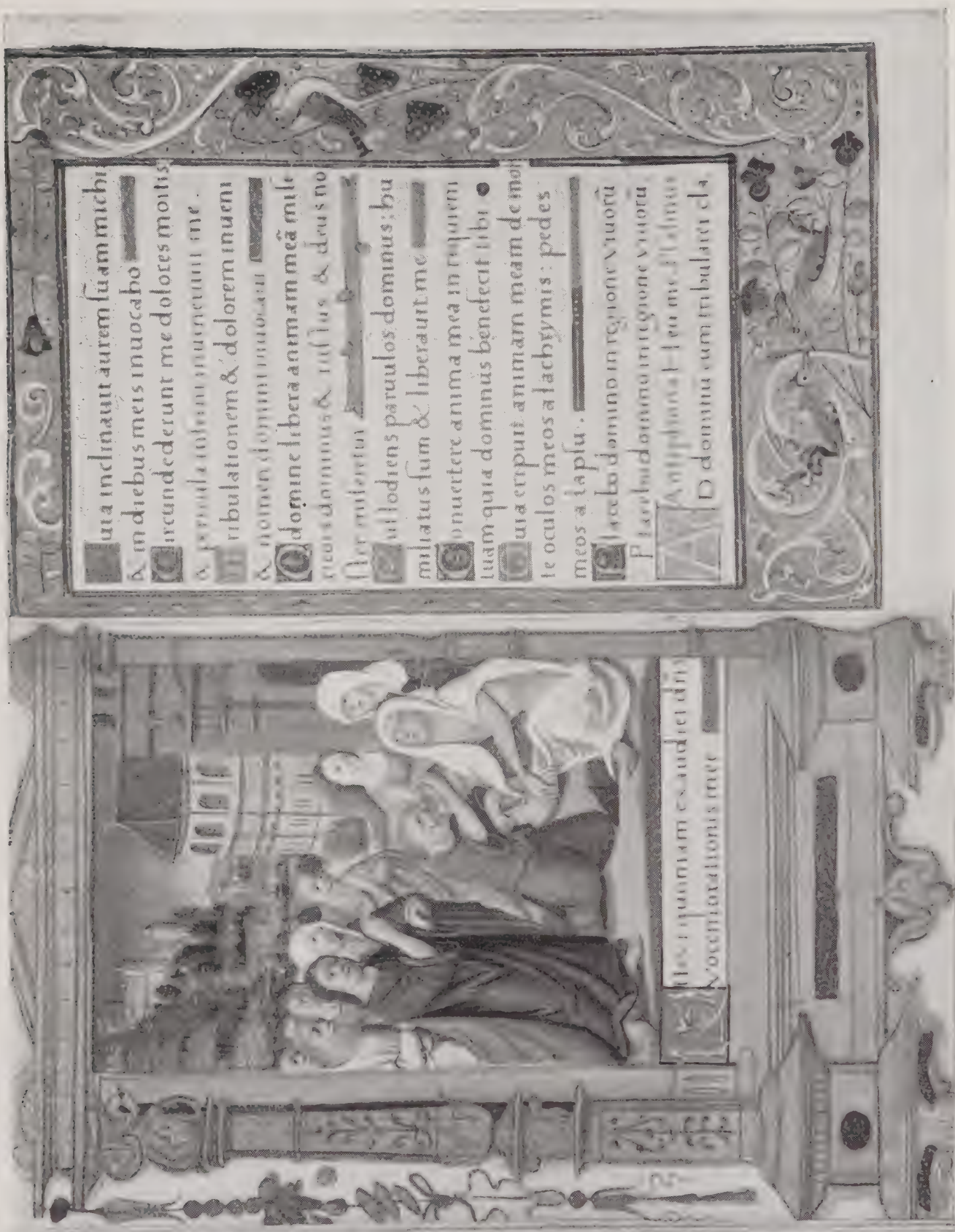
Tragoediae.

MANUSCRIPT NEATLY WRITTEN IN ROMANO-GOTHIC CHARACTERS ON 132 LEAVES OF VELLUM ($11\frac{1}{4}$ by $7\frac{3}{8}$ INCHES) BY AN ITALIAN SCRIBE (XVth CENTURY), 34 LINES TO A PAGE, CAPITALS PAINTED IN RED AND BLUE.

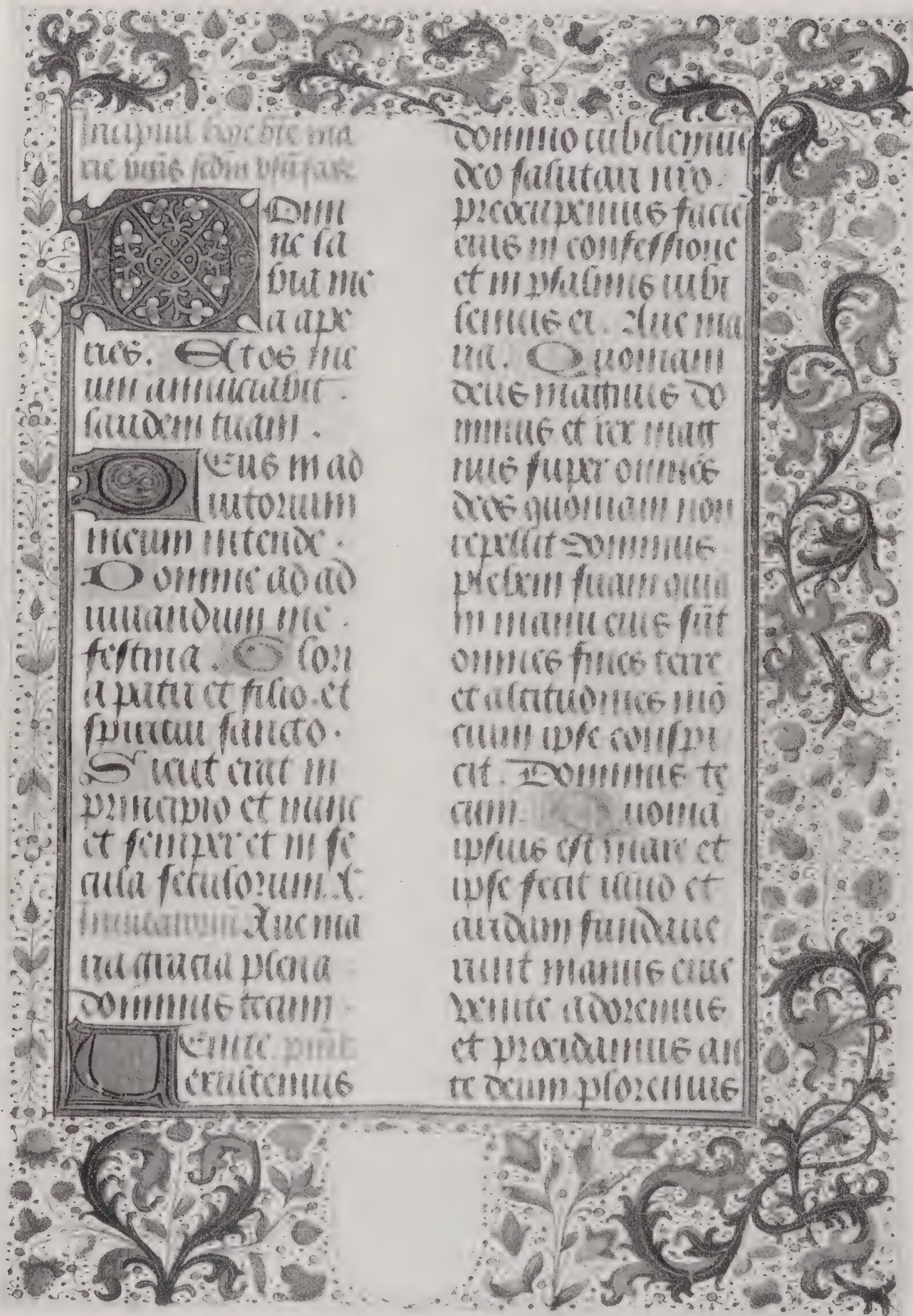
Small folio, old calf.

(Italy. XVth Century.)

£25



Two pages from HORAE BEATAE MARIAE VIRGINIS.
Illuminated Book of Hours on vellum.
With 14 full-page and 18 smaller Miniatures.
France, XVth Century.
See Item No. 58.



The opening page (greatly reduced) from HORAE BEATAE MARIAE VIRGINIS SECUNDUM USUM SARUM
Illuminated Book of Hours for Salisbury use, probably written by Colard Mansion,
at Bruges, during the period when William Caxton was working with him.
Belgium. XVth Century.
See Item No. 59.

BOOK OF HOURS FOR SALISBURY USE.

59 **HORAE.**

Horæ Beatæ Mariæ Virginis Secundum Usum Sarum, cum Kalendario.

A RICHLY ILLUMINATED MANUSCRIPT ON 74 LEAVES OF VELLUM ($13\frac{3}{4}$ by $9\frac{1}{4}$ INCHES), WRITTEN IN BOLD "LETTRES BATARDES," DOUBLE COLUMNS OF 26 LINES, IN RED AND BLACK, EMBELLISHED WITH A PROFUSION OF INITIAL LETTERS IN GOLD AND COLOURS WITH PEN AND INK ORNAMENTATIONS. THE CALENDAR HAS BROAD ILLUMINATED ORNAMENTAL BORDERS AND 11 CHARMING MINIATURE PAINTINGS OF THE OCCUPATIONS OF THE MONTHS (THAT FOR MAY CUT OUT).

Folio, *bound in modern oak boards with bosses.*

(Bruges. Late XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXV.).

£115

A very fine Sarum Book of Hours from Lord Amherst's collection. It is said to have been executed at Bruges in Colard Mansion's printing office, if not by Colard Mansion himself, during the period when William Caxton was working with him. Certainly some of the Caxton type appears to be a modification of the style of writing of this manuscript.

ENGLISH MEDICAL AND SURGICAL RECEIPTS OF THE FIFTEENTH CENTURY.

59a **MEDICAL** MANUSCRIPT RECEIPTS IN ENGLISH IN PHYSIC AND SURGERY, AND AN ENGLISH HERBAL MANUSCRIPT (XVth CENTURY), ON 44 LEAVES OF VELLUM (8 by 5 INCHES), CONTAINING MANY IMPORTANT RECIPES, EACH RUBRICATED. THE MANUSCRIPT IS WRITTEN BY TWO SCRIBES WITH A FEW ADDITIONS BY A LATER HAND.

8vo, *original oak boards covered with leather.*

(England. XVth Century.)

£105

Contains: "Ypocras yis boke sende to ye Emperor Cesar to Wyte yat yis boke is gode leche."

"For Hed ache and he mow not slepe."

"For hem that mow not slepe."

"For eny evel in ye eye."

"For scalled heddes."

"To make heer to growe."

"For to clere mannes voys."

"For to make clene ye face."

"For to know a man when he be mese! or no."

"For ye jaunes."

"For streyte Brest."

"For ye cold goute or hot." Etc., etc.

PLATE XXXVI.



A Miniature (equal size) from HORAE BEATAE MARIAE VIRGINIS.

Illuminated Book of Hours on vellum.

With 13 Miniatures.

Bound in contemporary Lyonesse binding.

France, XVth Century.

See Item No. 60.

60 **HORAE.****Horæ Beatæ Mariæ Virginis cum Kalendario.**

ILLUMINATED MANUSCRIPT, WRITTEN BY A FRENCH SCRIBE IN THE FIFTEENTH CENTURY, ON 138 LEAVES OF VELLUM ($4\frac{1}{4}$ by 3 INCHES), WRITTEN IN LETTRES BATARDES, 17 LINES TO A PAGE.

WITH 13 ARCHED MINIATURES RICHLY PAINTED AND ILLUMINATED IN COLOURS AND GOLD SURROUNDED BY FINE ORNAMENTAL ILLUMINATED BORDERS, WITH NUMEROUS SMALL INITIALS ON BLUE AND RED GROUNDS.

Small 8vo, *XVth Century brown calf, beautifully tooled in gold to a fine Lyonesse design, gilt back, g. e.*

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXVI.)

£105

The miniatures represent:—

- (1) The Annunciation.
- (2) Anne and the Virgin.
- (3) The Crucifixion.
- (4) The Holy Ghost.
- (5) The Birth of Jesus in the Manger.
- (6) The Annunciation to the Shepherds.
- (7) The Adoration of the Magi.
- (8) Presentation in the Temple.
- (9) Flight into Egypt.
- (10) Coronation of the Virgin.
- (11) King David, the Psalmist.
- (12) Job and his friends.
- (13) Martyrdom of St. Sebastian.

SIMON DE MONTFORT'S CHRONICLE.

60a **PETER V.**, Bishop of Lodève, a Cistercian Monk.

The Chronicle of Simon de Montfort.

LATIN MANUSCRIPT, WRITTEN BY A FRENCH SCRIBE ON 71 LEAVES OF VELLUM, DOUBLE COLUMNS, 41 LINES TO A FULL PAGE, WITH CHAPTER-HEADINGS IN RED, INITIAL-SPACES WITH GUIDE-LETTERS.

Folio, morocco, inside dentelles, g. e.

(France. Early XVth Century.)

£35

The Firmin-Didot copy, which was sold in 1878.

This chronicle extends from the year 1200 to 1311, the period of the condemnation of the Knights Templars, and contains a relation of the wars or Crusades against the Albigenses. It is generally attributed to Peter V. Bishop of Lodève, in 1312, though others attribute it to Bernard Guido. The history has been partly published under the name of William de Puy-Lauant.

61 **HORAE.****Høræ Beatæ Mariæ Virginis cum Kalendario.**

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY), 155 LEAVES ($5\frac{1}{2}$ by $3\frac{3}{4}$ INCHES), NEATLY WRITTEN IN GOTHIC CHARACTERS, 15 LONG LINES TO A PAGE, WITH 13 LARGE MINIATURES WITHIN FULL BORDERS OF FLOREATE SCROLLS WITH FLOWERS AND FRUIT INTRODUCED, RICHLY PAINTED IN GOLD AND COLOURS.

WITH 13 SMALL MINIATURES OF THE VIRGIN, THE FOUR EVANGELISTS AND VARIOUS SAINTS, WITH THREE-QUARTER BORDERS IN EACH CASE.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED, SEVERAL HUNDREDS OF INITIAL LETTERS PAINTED IN GOLD, BURNISHED, ON PEN-DECORATED GROUNDS OF BLUE AND RED, TEXTUAL ORNAMENTS OF STRAP-WORK AND SMALL OVALS.

8vo, *old red morocco gilt, scroll and line borders, g. e.*

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXVII.).

£85

The name "Brunet de Montforan 1687" is written in margin of first page.

WITH CHAIN BINDING.

61a **NICOLAS DE LYRA.****Postilla.**

MANUSCRIPT ON PAPER, DOUBLE COLUMNS.

Folio, XVth Century binding of oak boards covered with pigskin, 10 brass bosses on sides, plain back, elongated pieces of leather at top and bottom of back in order to protect the leaves from dust, with staple and chain composed of three long and one round link, which were used in the old days to chain this valuable manuscript to its original monastic home.

(XVth Century.)

£35

A REMARKABLE VOLUME FROM A MEDIAEVAL CHAINED LIBRARY, AND A FINE EXAMPLE OF THESE EXTREMELY RARE LITERARY CURIOSITIES. "IT IS CERTAINLY DISTRESSING, AS WELL AS A SUGGESTIVE SIGHT, TO SEE BOOKS IN CHAINS. DISTRESSING BECAUSE A GOOD BOOK IS LIKE A STRONG MAN, AND WHEN CHAINED IS AS SHORN SAMSON AMONG THE PHILISTINES . . . SO THAT THE MERE SIGHT OF A SINGLE SURVIVAL OF THIS RUDE PRACTICE IS STRONGLY SUGGESTIVE NOT ONLY OF NATIONAL ADVANCE IN EDUCATION AND LITERARY ENLIGHTENMENT, BUT ALSO OF THE POWER OF THE PRINTING PRESS, THROUGH WHOSE INFLUENCE ALONE HER OFFSPRING, AS WELL AS HER PARENTS, THE MANUSCRIPT BOOKS, HAVE BEEN REDEEMED FROM THEIR CHAINS."—BLADES.

"THE CUSTOM OF FASTENING BOOKS TO THEIR SHELVES WAS COMMON AT AN EARLY PERIOD THROUGHOUT ALL EUROPE. WHEN A BOOK WAS GIVEN TO A MEDIAEVAL LIBRARY IT WAS NECESSARY, IN THE FIRST PLACE, TO BUY A CHAIN, AND IF THE BOOK WAS OF ESPECIAL VALUE, A PAIR OF CLASPS: SECONDLY, TO EMPLOY A SMITH TO PUT THEM ON."

A GREAT NUMBER OF THESE MEDIAEVAL LIBRARIES HAVE UNFORTUNATELY BEEN DISPERSED AND OTHERS ADVANCING WITH THE TIMES, HAVE REMOVED THE CHAINS FROM THEIR BOOKS, SO THAT NOW VERY FEW EXAMPLES ARE EXTANT.

PLATE XXXVII.



A Miniature from HORAE BEATAE MARIAE VIRGINIS.
Illuminated Book of Hours on vellum, with 26 Miniatures.
France. XVth Century.
See Item No. 61.

IN MAGNIFICENT CONDITION WITH THE WIDEST POSSIBLE MARGINS.

62 **JEROME** (Saint).

Epistolae.

MAGNIFICENT ILLUMINATED MANUSCRIPT ON VELLUM, WRITTEN BY AN ITALIAN SCRIBE ON 361 LEAVES OF FINE VELLUM ($13\frac{3}{4}$ by $9\frac{1}{2}$ INCHES), IN NEAT ROMAN CHARACTERS, DOUBLE COLUMNS, 41 LINES TO A PAGE, WITH EXTRAORDINARILY FULL MARGINS WITH 3 LARGE MAGNIFICENT INITIAL LETTERS PAINTED IN GOLD AND COLOURS, IN THE ITALIAN STYLE WITH WHITE INTERLACED VINE-STEMS AND CHERUBS AND 259 SMALL INITIALS, WITH MARGINAL NOTES AND RUNNING TITLES IN RED.

Folio, *modern vellum gilt with mosaic of leather ornaments inlaid in red, blue and green, tooled and gilt, g. e. (about 1850).*

(Italy. XIVth Century).

(SEE ILLUSTRATION, PLATE No. XXXVIII.).

£165

FIFTEENTH CENTURY MANUSCRIPT BY AN ENGLISH SCRIBE IN CONTEMPORARY BINDING.

62a **LAURENCE** (Brother, a Dominican Monk).

Le Livre des Vices et des Vertus.

MANUSCRIPT IN FRENCH ON 95 LEAVES OF VELLUM ($10\frac{3}{4}$ by $7\frac{1}{2}$ INCHES), WRITTEN BY AN ENGLISH SCRIBE (XVth CENTURY) IN NEAT LETTRES BATARDES IN 2 COLUMNS OF 40 LINES TO A PAGE.

RUNNING TITLES AND CHAPTER HEADINGS IN RED, INITIALS PAINTED IN RED AND BLUE ALTERNATELY, WITH PEN DECORATION.

Small folio, *original oak boards covered with leather, stamped with fleurs-de-lys (rebacked).*

(England, XVth Century.)

£85

On fly-leaf is the inscription in a fifteen century hand "This ys Nicolas Leighe his booke"; also the original cost of the manuscript.

_____ ye poynte.
" _____ poynte.
" XXXV paraffis.
" the byndyng"
" the velom"

Illegible.

This work was written by Frère Lorens, the Confessor of Philippe III. ("the Bold") of France, in 1279. It is an exposition of the Christian Doctrine, containing explanations and commentaries on the Ten Commandments, the Seven Deadly Sins, the Twelve Articles of Christian Belief, etc. It enjoyed a wide popularity in the 14th and 15th centuries, being translated into Dutch and English, editions being printed by Caxton, Wynkyn de Worde and Pynson. The first printed edition of this work in the original French was published in 1502 by Vérard.

63 **JEROME** (Saint).

(**Vita et Obitus ex ejus scriptis congesta;** insunt Exhortationes ejusdem necnon Epistolae SS. Eusebii, Augustini et Cyrilli; Prologi S. Hieronymi in libros Bibliorum etc.)

MANUSCRIPT ON FINE VELLUM (XVth CENTURY), 85 LEAVES ($8\frac{3}{4}$ by 6 INCHES), WRITTEN IN VERY NEAT ROMAN LETTERS, LONG LINES, 28 TO A FULL PAGE, RED RUBRICS, BLUE PAINTED INITIALS BY AN ITALIAN SCRIBE (the Epistle of Augustine to Cyril appears to be unfinished and four blank leaves follow):

Small 4to, *blue morocco with blind and gilt ornaments, g. e., by Thompson (Paris).*

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXIX.).

£45

A very beautiful Manuscript of typical Italian beauty and neatness of calligraphy.

FIFTEENTH CENTURY MANUSCRIPT.

64 **LACTANTIUS.****Adversus gentiles Institutionum.**

MANUSCRIPT ON VELLUM OF THE XVth CENTURY, WRITTEN IN NEAT ROMAN LETTERS ON 130 LEAVES (11 by $7\frac{1}{2}$ INCHES), BY AN ITALIAN SCRIBE, LONG LINES, 30 TO A FULL PAGE.

WITH THREE INITIALS ILLUMINATED IN GOLD AND COLOURS (THE FIRST IN THE WHITE VINE STYLE).

Folio, *green vellum, gilt lines on sides, gilt device of lion rampant in fine panels on back, g. e.*

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXXIX.).

£35


A very handsome manuscript in beautiful condition. Spaces are left for the Greek words, but the Latin translation is written over them by the original scribe.

64a **MEDICAL RECEIPTS.** ENGLISH MANUSCRIPT (XVth CENTURY), WRITTEN IN ENGLISH AND LATIN BY VARIOUS HANDS ON 179 LEAVES OF PAPER ($5\frac{3}{4}$ by 4 INCHES).


Small 8vo, *original calf, worn.*

(England. XVth Century.)

£31


 VITA ET OBITU GLORIOSISSIMI HIERONYMI
 VERONIMVS EYSEBII VIRI NOBILIS
 filius ab oppido Stridonis: quod agrotis euersum est: dal
 matie & pannonic confinia tenet: exstitit oriundus. hic ad
 huc puer rhomam adijt: & ibi christi ueltem: idest baptis
 mum suscepit: ibi etiam litteris grecis/latinis & hebraicis plene fuit eru
 ditus. Sub talibus preceptoribus in arte grammaticis: donatum habuit
 preceptorem. In rethorica autem uictorinum oratorem: sub quibus la
 laborauit: studuit: perfecit & didicit. Non conueniamus igitur nos

Opening lines from JEROME. VITA. Illuminated MS. on vellum.
 Italy. XVth Century.
 See Item No. 63.

Firmum lacertum. Aduersus gentiles Institutionum
 liber primus incipit feliciter:—

 MAGNO. et excellenti ingenio uiri
 cui se doctrine penitus dedissent. quod
 laboris poterat impendi. contempsit om
 nibus et priuatis et publicis actioni
 bus: ac ingrende ueritatis studium:
 contulerunt existimantes. multo esse
 preclarius: humanarum diunarumque reum inuestigare ac scire
 rationem: quam struendis opibus aut cumulandis honoribus
 inherere. Quibus rebus quam fragiles terreneque sunt: et
 ad solius corporis pertinent cultum: nemo melior nemo

Opening lines from LACTANTIUS. ADVERSUS GENTILES.
 Illuminated MS. on vellum. Italy. XVth Century.
 See Item No. 64.

C. 51 de una vez. Cuentas de una vez.
Primer día de julio. Cuentas

Ninum agens. C. Cesar sextū
decimū patrem amisit. Seq̃n
tibusq; consilibus flamendialy
destinatus dimissa Consulna que
familia equestri sed admodū
diues pretestato desponsata fu
erat Corneliam Cinne quater
consulis filiam duxit uxorem. Ex qua illi mox
Julia nata est. Neq; ut repudiaret compelli
a dictatore Silla ullo modo potuit. Quare et
sacerdotio et uxoris dote et gentilitijs heredi
tatibus mulctatus diuersarū partium ha
bebatur ut etiam discedere medio et quāq;
morbo quartane aggrauante prope per singu
las noctes cōmutare latebras cogretur se q;
ab inquisitoribus pecunia redimeret donec
p uirgines uestales per que Mamercium Emi
lium et Aurelium Coctam propinquos et affi
nes suos ueniam impetrauit. Satis constat
Sillam cum deprecantibus amicissimis & orna
tissimis uiris aliquandiu denegasset atq; illi p
tinaciter contenderent expugnatum tandem
proclamasse siue diuinitus siue aliqua cōiue
tura uincerent ut libi haberent dummodo
scirent eum. quem incolumem tantopere cu
perent quandoq; optimatum partibus quas
secum simul defendisset exinio futurum. Naz
Cesari multos marios in esse. Sinependia pri
ma in Asia. fecit Marci therimi pretoris con
tribernio a quo ad accersendam classē in
Bithyniam missus desidit apud Nicomedem
non sine rumore prostrat regi pudicitie

THE FAMOUS LIVES OF THE CAESARS.

72 **SUETONIUS.****Lives of the 12 Caesars.** (In Latin.)

BEAUTIFULLY WRITTEN MANUSCRIPT BY AN ITALIAN HAND ON 158 LEAVES OF VELLUM, WRITTEN IN NEAT ROMAN CHARACTERS, 34 LONG LINES TO A PAGE, RUNNING TITLES AND MARGINAL REFERENCES IN RED.

WITH 6 LARGE ILLUMINATED ORNAMENTAL INITIALS, BEAUTIFULLY ILLUMINATED IN THE ITALIAN MANNER, OF INTERLACED WHITE VINE STEMS ON COLOURED GROUND HEIGHTENED WITH GOLD. TEXT ON FIRST PAGE OF WORK IS SURROUNDED BY BORDERS, WITH THE SFORZA ARMS (rubbed) AT FOOT.

Folio, *old red sheep, back gilt, g. e.*

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XL.).

£125.

A VERY HANDSOME WORK; MANUSCRIPTS OF THE LIVES OF THE CAESARS BY SUETONIUS ARE RARELY MET WITH.

WRITTEN FOR ANTONIO PICCOLOMINI, NEPHEW OF POPE PIUS II.

73 **VIRGIL.**

Aeneid (in Latin).

MANUSCRIPT ON 180 LEAVES OF VELLUM ($10\frac{1}{4}$ by 7 INCHES), NEATLY WRITTEN BY AN ITALIAN SCRIBE IN "SCRITTURA UMANISTICA," 28 LONG LINES TO A FULL PAGE, THE FIRST PAGE WITH AN ILLUMINATED MARGIN OF WHITE VINE WORK PAINTED IN GOLD AND COLOURS AND THE ARMS OF ANTONIO PICCOLOMINI DE ARAGONIA. WITH HEADINGS IN RED AND INITIALS IN BLUE.

Small folio, *russia gilt*.

(Italy. XVth Century.)

(SEE ILLUSTRATION, PLATE No. XLI.).

£165

Antonio Piccolomini for whom the manuscript was written was a nephew of Pope Pius II. (Aeneas Sylvius). He married a daughter of King Ferdinand I. of Naples in 1467. This manuscript was later in the Askew and Woodhull collections.

74 **VIRGIL.**

Aeneid (in Latin).

MANUSCRIPT WRITTEN ON 166 LEAVES OF PAPER IN A VERY NEAT HAND, 30 LONG LINES TO A PAGE. INITIAL LETTER ON THE FIRST PAGE IN RED AND BLUE, WITH ORNAMENTAL PEN WORK, AND OTHER FINE INITIAL LETTERS THROUGHOUT THE TEXT IN RED AND BLUE.

Folio, *half bound*.

(Italy. XVth Century.)

Several leaves repaired.

£21

WITH NAME OF SCRIBE.

75 **VIRGIL.**

Georgics and Aeneid (in Latin).

MANUSCRIPT ON 180 LEAVES OF PAPER CAREFULLY WRITTEN, LONG LINES, SOME MANUSCRIPT NOTES IN THE MARGIN (the last two leaves repaired).

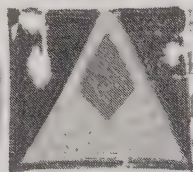
Folio, *calf gilt, plain line borders on sides*.

(Italy. XVth Century.)

£15 15s

On the last page are the words "Scriptus per me Antonium de (Floribus?)."

IN MARONIS AENEIDOS LI IIII



MA iurumq; cano troie qui primus ab oris
 Italiam fato profugus launaeq; venit
 Litora multum ille et terris iactatus et alto
 Vi superum, seu memorem iunonis obitum.
 Multa quoq; et bello passus dum conderet urbem.
 Inferretq; deos latio genus unde latinum
 Albanique patres atq; alie membra iomae
 Mula mihi causas memora quo numine leso.
 Quid ue dolens regina deum tot uoluere casus
 Insignem pietate uirum tot adire labores
 Impulerit: tantae ne animus celestibus ire
 Urbs antiqua fuit: urn tenuere coloru
 Carthago italiam contra iberinaq; longe
 Ostia diues opum nudisq; asperitima belli
 Quam iuno fertur terris magis omnibus unam
 Post habita coluisse samo hic illius arma
 Hic curus fuit hoc regnum dea gentibus esse:
 Si qua fata sinant iam tum tenditq; fouetq;
 Progeniem sed enim iuriano asanguine dua
 Audierat tyrias olim que uerteret arces.
 Hinc populum late regem belloq; superbum
 Venturum exadio libye: sic uoluere parcas
 Id metuens ueterisq; memor saturnia belli
 Pruma quod ad troiam procaris gesserat argis
 Nec dum etiam cause irarum seuq; dolores
 Exaderant animo: manet alta mente repostum

First page from VIRGIL'S AENEID. Illuminated MS. on vellum.
 Italy, XVth Century.
 See Item No. 73.



A Miniature from JEROME. VIE, MORT ET MIRACLES.
Illuminated MS. on vellum. With 5 Miniatures.
Paris. About A.D. 1520.
See Item No. 78.

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES.

78 **JEROME** (Saint).

"La Très-Sainte Vie, Mort et Miracles du glorieux Saint Hierome."

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN AT PARIS ON 149 LEAVES OF VELLUM.

WITH HUNDREDS OF TINY INITIAL LETTERS BEAUTIFULLY PAINTED IN GOLD AND COLOURS.

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES ADMIRABLY ILLUMINATED IN GOLD AND COLOURS.

Folio, *brown plush, g. e.*

(Paris. About 1520.)

(SEE ILLUSTRATIONS, FRONTISPIECE AND PLATE No. XLII.). **£1,650**

This manuscript is similar to MS. français No. 418 now at the Bibliothèque Nationale, Paris, with the same title and subject ("The most holy Life, Death and Miracles of Saint Jerome") which was executed for Anne of Parma, Duchess of Bourbon. The miniatures of our manuscript resemble, as regards the remarkable borders, the preliminary miniatures of certain MSS. of the Statutes of Saint Michael, dating from the reign of King Francis I. of France, which have been published and described by Comte Paul Durrieu in volume I. of the Bulletin de la Société Française de reproduction de manuscrits; one of these manuscripts was sent as a gift in 1527 by King Francis I. of France to Henry VIII. of England.

While it is impossible for us to name the artist who painted the superb miniatures which adorn our manuscript there is no doubt that they are the product of one of the "Illuminators," who worked at Paris during the reign of Francis I.

LIST OF MINIATURES.

1. The author, in a black habit, wearing over it a purple gown trimmed with gold and lined with white silk, with a black cap on his head, is seated in a magnificently carved wooden armchair, writing with a quill pen on a long sheet of vellum, half folded on a carved wooden writing desk. His study is a magnificent room with seats, book-stands and shelves, and contains gaily-covered books. Through an open window is seen a landscape, with castles, meadows, forests, a church, a river and the blue haze of mountains.
2. Saint Michael, in golden armour under which he wears a blue coat of chain mail, is appearing to "Faith" and "Lady Church" (Dame Eglise), behind each of these is an Attendant with Emblems.
3. The Baptism of Saint Jerome. On the right half of the miniature is his birth chamber; his mother Theodora is reclining in bed, attended by three women. On the left is the baptism, while in the background a woman is drying sheets before a fire.
4. Saint Jerome on horseback attended by his lion with an array of finely-dressed attendants is riding in a forest, superintending the building of a church and monastery illustrating Saint Jerome's Life in the Desert.
5. The death of Saint Jerome in his cell. Lying on a bed of straw and surrounded by six kneeling and praying monks, all dressed in black robes and with shaven crowns, St. Jerome is seen dying, an open book by his side, a lighted candle is nearly burnt out, and his lion bears a resigned and mournful visage.; St. Jerome has a long white beard and a handkerchief tied round his head and is awaiting the end, his arms crossed over his bare chest. The painting of the facial expressions on the faces of St. Jerome and the praying monks is a masterpiece.

79 **ARISTOTLE.****De Interpretatione**, with Commentaries.

MANUSCRIPT WRITTEN IN LATIN WITH NUMEROUS DIAGRAMS.

Folio, *original oak boards, with clasps.*

(About 1526.)

£6 6s

THE LAW OF BOHEMIA.

80 **REFORMATIONSORDNUNG, Neue, und Recht des Landes und Königreichs Böhem, auss Böhemischer in die Teutsche Sprach transferirt.**

GERMAN MANUSCRIPT ON PAPER DATED 1572.

Folio, *original stamped leather, back repaired with a large piece of vellum.*

(Austria. 1572.)

£5 5s

A translation into German of the Constitution and Laws of the Kingdom of Bohemia in 1564.

81 **GRADUALE, for the use of the Clarissan Nuns of the Convent of St. Catharine of the diocese of Salzburg, or Passau.**

MANUSCRIPT BEAUTIFULLY WRITTEN ON 308 LEAVES OF VELLUM TOGETHER WITH TWO FULL INDICES, WITH NUMEROUS HEADINGS IN RED AND ORNAMENTAL ILLUMINATED BORDERS. WITH NUMEROUS LARGE HISTORIATED INITIALS IN GOLD AND COLOURS, WITH MUSICAL NOTATION THROUGHOUT.

2 vols., royal 8vo, *original binding of oak boards covered with stamped pigskin and two clasps.*

(Austria. About 1590.)

(SEE ILLUSTRATION, PLATE No. XLIII.)

£108

The first volume contains the Sanctorale, the second the communes of the Saints and votive Masses.

The history of the composition of liturgical chants can be studied with profit in this manuscript for it contains a large number of Masses of which the text has been adapted according to the tradition of the Church to Gregorian melodies.

For instance the "conception of the Virgin," "the Holy name of Jesus," together with its sequence, the melody of which followed exactly the melody of the Corpus Christi according to the rhythmic scheme of the text. Also "Saint Gabriel" with the sequence "Felix tempus numeravit quo suam plebem visitavit deus ex alto oriens"; "the Transfiguration"; "the Guardian Angel"; "Saint Diego."

The image shows a page from a medieval manuscript, specifically a Graduale for the Use of Clarissan Nuns. The page is illuminated on vellum and features musical notation throughout. At the top, there is a decorative flourish with the number '27' in the center. The text is written in a Gothic script. The first line of text is 'alleluia', followed by 'In Natali plurima- rum Martirum extra- ia. tempore pascale. Introitus.' The second line of text is 'in conspectu- tu domine genitricis co- pedi totum; reddere vicinis'. A large, ornate initial 'I' is visible on the left side, containing a miniature of two figures. The musical notation is written on staves with square neumes.

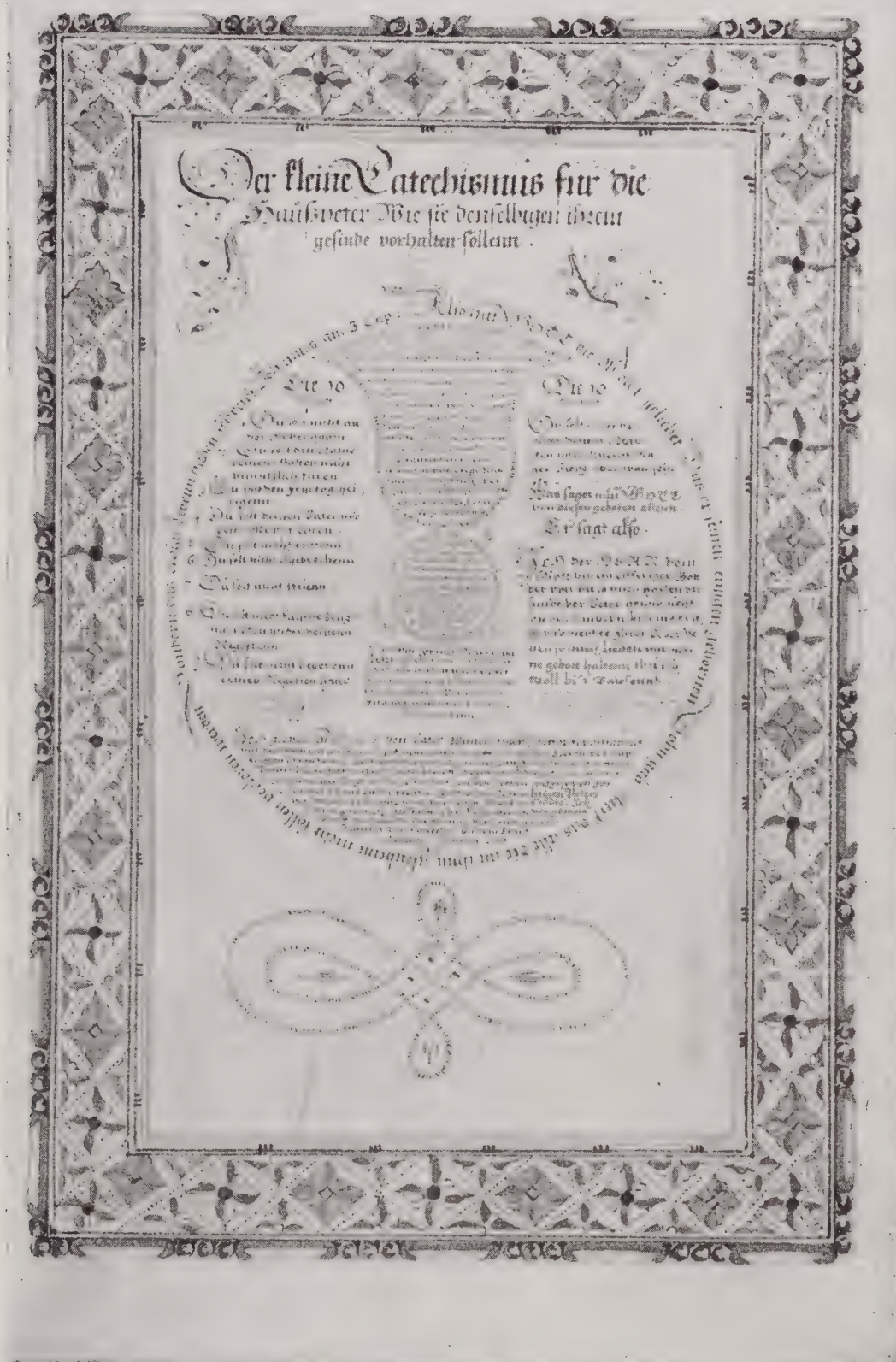
A page from a GRADUALE FOR THE USE OF CLARISSAN NUNS.

Illuminated MS. on vellum.

With numerous historiated capitals in gold and colours and musical notation throughout.

Austria. About 1590.

See Item No. 81.



A page from BOOK OF DEVOTIONS, remarkable specimen of Calligraphy on vellum.
Bremen, 1610.
See Item No. 83.

82 **NOTARIAL COPIES OF ORIGINAL DOCUMENTS relating to Councils, Ecclesiastical Privileges, etc.**

Ordinances of the Provincial Synod of Barre (16—), Acta Concilii Provincialis Remensis (Rheims, France), AND OTHER DOCUMENTS, IN ALL 60 LEAVES IN VARIOUS ITALIAN HANDS WITH NOTARIAL SIGNATURES, WRITTEN BY VARIOUS HANDS AT DIFFERENT DATES ON SUBJECTS RELATING TO COUNCILS, ETC.

Small folio, *original Venetian binding of oak boards and stamped ornamental brown morocco with metal bosses and four clasps (well preserved), with an old Italian Archbishop's ex libris in cover.*

(XVIIth Century.)

£10 10s

Fine specimen of early XVIIth Century Venetian binding.

REMARKABLE SPECIMEN OF CALLIGRAPHY.

83 **CALLIGRAPHY.**

A BOOK OF DEVOTIONS FINELY WRITTEN ON 46 LEAVES OF FINE VELLUM BY JOHANN NEUEN OF BRÉMEN IN THE YEAR 1610 FOR HANS HAGMEIER.

EACH PAGE OF THE TEXT IS SURROUNDED BY BORDERS OF SEVERAL DESIGNS, EXECUTED IN DELICATE PEN WORK HEIGHTENED WITH GOLD AND COLOURS, THE INITIAL LETTERS ARE FINELY EXECUTED IN GOLD, WITH ELABORATE PEN ORNAMENTATION. THE HEADINGS ARE IN RED.

8vo, *contemporary red velvet binding.*

(Bremen, 1610.)

(SEE ILLUSTRATION, PLATE No. XLIV.).

£25

The whole calendar for the year, with a Saint for each day, is written in a fine minute hand on one page of text, measuring $4\frac{1}{4}$ by $2\frac{3}{4}$ inches. The page containing the Catechism is written in the form of a cup with ornamental scrolls, so minutely written that portions require a magnifying glass to decipher them.

WITH 68 DAINTY EMBLEMATIC MINIATURES.

- 84 **MYSTICAL. Le Dodeci Divotioni Spirituali ne quali si comprendono bellissime Orationi di Consolatione**, veri remedii e mezi per qualagnare et ottenere in Dio benigno e clemente, una Coscienza quieta e goiosa & in fine la Corona della Vita eterna. Composte in lingua Tedesca per Filippo Chegel e tradotte in lingua Italiana, scritte e miniate, per Ercombaldo Freschel.

ITALIAN MANUSCRIPT BEAUTIFULLY WRITTEN ON 194 LEAVES OF PAPER, WITH 68 DAINTY EMBLEMATIC MINIATURES DELICATELY ILLUMINATED IN GOLD AND COLOURS, WRITTEN AND PAINTED BY ERCOMBALDO FRESCHEL DURING THE YEARS 1611-13, TWELVE ILLUMINATED TITLES AND TAIL-PIECES AND MUSIC NOTES.

Royal 8vo, *velvet binding*.

(Italy. 1611-1613.)

(SEE ILLUSTRATION, PLATE No. XLV.).

£52 10s

The dainty mystical miniatures are beautifully painted in the margins, and in many cases illustrate early 17th century daily life and daily customs in Italy.

MEDICAL MANUSCRIPT.

- 84a **CASTRUCCI** (Leone).

L'Arte della Medicina.

ITALIAN MANUSCRIPT ON ABOUT 80 LEAVES ON PAPER (ITALIAN XVIIth CENTURY), A LARGE COAT OF ARMS (COLOURED) ON THE FRONT PAGE AND AN INSCRIPTION OF THE FORMER OWNER RAINER DE ALBERTIS OF FLORENCE. AT END ARE SEVERAL LEAVES WITH MANUSCRIPT NOTES AND RECIPES, AND AN INDEX TO THE VOLUME.

Folio, *original limp vellum*.

Italy. XVIIth Century.

£15 15s

The volume is lettered at back "Practica Medicinale del P. Fra Leone Casstrucci."

- 84b **AMATO** (Domenico).

I Costumi e le Usanze de' Greci.

ITALIAN MANUSCRIPT ON PAPER OF THE XVIIth CENTURY.

Thick folio, *half bound*.

£5 5s

This (original and unpublished?) manuscript treats of the religious customs, theatres, national and political economy of ancient Greeks in a very interesting way.

PLATE XLV.



A tail-piece from DIVOTIONI SPIRITUALI.

Italian Mystical MS. on 194 leaves of paper. With 68 dainty emblematic Miniatures.

Italy, 1611-1613.

See Item No. 84.

PLATE XLVI.



Portrait of King Philip IV. of Spain from "EXECUTORIA," a Royal Grant of Privilege and Nobility to Francisco Garcia de Urrechua y Chavarria. MS. on vellum.

Spain, 1648.

See Item No. 85.

85 **EXECUTORIA.**

Royal Grant of Privileges and Nobility to Francisco Garcla de Urrechua, y Chavarria, by Philip IV. King of Spain.

SPANISH MANUSCRIPT WRITTEN ON 138 LEAVES OF VELLUM, 27 LONG LINES TO A FULL PAGE, WITH NUMEROUS ORNAMENTAL HEADINGS IN COLOURS AND FULL-PAGE MAGNIFICENT MINIATURE AT THE BEGINNING OF THE VOLUME, SHOWING DON FRANCISCO GARCIA DE URRECHUA AND HIS TWO SONS PRAYING BEFORE THE MADONNA, BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS. WITH A FULL PAGE MINIATURE OF THE COAT OF ARMS OF THIS SPANISH NOBLE HANDSOMELY EMBLAZONED IN GOLD AND COLOURS. TOGETHER WITH A VERY CHARMING MINIATURE OF KING PHILIP IV. OF SPAIN.

Small folio, *original binding of crimson plush, g. e.*

(Valladolid, 1648).

(SEE ILLUSTRATIONS, PLATES Nos. XLVI. and XLVII.).

£21

85a **DENIS** (Abbaye de Saint).

Cérémonies pour la Réception et la Sepulture des Religieux de St. Denis.

MANUSCRIPT WRITTEN IN RED AND BLACK, ON VELLUM.

8vo, *black morocco, with clasp.*

XVIIth Century.

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“The Abbey Church of St. Denis, two miles from the City Walls of Paris, was for twelve centuries the Burial Place of the Kings of France, and contains several magnificent royal tombs, notably those of Dagobert, Louis XII., and Anne of Brittany, Henri II., and Catherine de Medicis, and Philibert Delorme’s mausoleum of Francis I. During the Revolution the tombs and other objects of art were removed, pillaged, or destroyed, and the royal dust thrown to the winds. The red banner, or oriflame, of St. Denis became the banner of the French kings. The plain of St. Denis was the scene, 1567, of a sanguinary battle, when the Constable of Montmorency perished on the field.”

85b — **Casa de Nobili Venetiani.** Uffici della Serma. Sigria. Di Venetia, di dentro.

AN ITALIAN MANUSCRIPT OF THE XVIth CENTURY.

WITH 197 EMBLAZONED COATS OF ARMS.

12mo, *original binding.*

£6 6s

OCCULT.

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NEATLY WRITTEN MANUSCRIPT IN FRENCH ON 302 PAGES OF PAPER. WITH NUMEROUS MAGICAL FIGURES, PENTACLES, CHARMS, etc.

4to, *original calf.*

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4to, *contemporary Venetian binding of red morocco, sides most elaborately gold tooled with figures, floral designs, stars, etc.*

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£14 14s

The Manuscript used at the ceremony of taking the veil and entering the Convent of St. Lawrence at Venice, written by order of the Lady Abbess Cecilia.

FACETIOUS FRENCH POETRY.

88 **RECUEIL DE DIFFERENTES PIECES DE POESIE.**

A MOST EXTENSIVE AND INTERESTING COLLECTION OF POETRY, ORIGINAL MANUSCRIPT, BEAUTIFULLY WRITTEN, CONTAINING UPWARDS OF 200 SEPARATE PIECES OF FRENCH POETRY, 518 pp. RULED WITH RED LINES, "EX LIBRIS ARMAND, CHEVALIER" ON TITLE.

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XVIIIth CENTURY MANUSCRIPT CLEARLY WRITTEN ON 170 pp., WITH NUMEROUS DRAWINGS OF THE HAND AND ITS VARIOUS MARKINGS AND MEASUREMENTS.

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Opening Miniature from "EXECUTORIA." Royal grant of Privilege.
Valladolid, 1648.
See Item No. 85.



THE CRUCIFIXION. Miniature on vellum.
Italy. Early XIVth Century
See Item No. 89.

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MAGNIFICENT MINIATURE ON VELLUM BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS, IN WHICH BLUE, BROWN AND GREEN PLAY A PREDOMINANT PART, BY AN ITALIAN ARTIST OF THE EARLY XIVth CENTURY. THE PAINTING IS SURROUNDED BY A FINELY PAINTED BORDER IN GOLD AND COLOURS, WITH ADORNMENT OF FLOWERS, CHERUBS, ANIMALS, BIRDS, etc., IN HEAVY BLACK AND GOLD WOODEN FRAME.

(MEASURING $10\frac{1}{2}$ by $8\frac{3}{4}$ INCHES.)

(Italy. Early XIVth Century).

(SEE ILLUSTRATION, PLATE No. XLVIII.) **£52 10s**

90 **INITIAL S.**

ARTISTICALLY PAINTED MINIATURE ON VELLUM OF THE VIRGIN IN GREY HOLDING THE INFANT (DRESSED IN SALMON PINK GARMENTS), ON A BACKGROUND OF GREEN AND RED, WITHIN THE LETTER S. THE MINIATURE MEASURES $6\frac{1}{2}$ by 4 INCHES, AND IS ON AN ENTIRE MAGNIFICENTLY WRITTEN ANTIPHONAL VELLUM LEAF.

(MEASURING 20 by 13 INCHES.)

(Italy. About 1420).

£14 14s

91 **INITIAL B.**

DELIGHTFULLY PAINTED MINIATURE ON VELLUM OF SAINT NICOLAS IN HIS ECCLESIASTICAL ROBES, WITH A HALO, STANDING ON A PINK FLOOR WITH A BLUE BACKGROUND, WITHIN A GREEN LETTER B. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD. THE MINIATURE MEASURES 4 by $3\frac{1}{2}$ INCHES, AND IS ON AN ENTIRE MAGNIFICENTLY WRITTEN ANTIPHONAL VELLUM LEAF.

(MEASURING $12\frac{1}{2}$ by 13 INCHES.)

(Italy. About 1440).

£12 12s

SUPERB ITALIAN XIVTH CENTURY WORK.

92 INITIAL LETTER A.

BEAUTIFULLY ILLUMINATED MINIATURE IN GOLD AND COLOURS BY AN ITALIAN ARTIST. JESUS APPEARING TO THE VIRGIN AND TO THE DISCIPLES. FROM AN ANTIPHONAL. ON VELLUM.

(MEASURING 6 by 6 INCHES).

(Italy. XIVth Century).

(SEE ILLUSTRATION, PLATE No. XLIX.). **£42**

92a LETTER N.

CHARMINGLY PAINTED DECORATIVE MINIATURE ON VELLUM, JESUS APPEARING TO THE APOSTLES AFTER THE CRUCIFIXION. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD WITHIN THE LETTER N.

(MEASURING 5 by 5 INCHES).

(Holland. About 1450).

£12 12s

93 SAINT FRANCIS OF ASSISSI.

CHARMINGLY PAINTED DECORATIVE MINIATURE ON VELLUM OF ST. FRANCIS OF ASSISSI HOLDING A LILY IN HIS LEFT HAND, PREACHING TO THE BIRDS, A LITTLE DOG IS SITTING IN FRONT OF HIM OFFERING HIM HIS RIGHT PAW AND A RABBIT IS APPEARING FROM ITS HOLE. WITHIN DECORATIVE BORDER, WHEREIN FIGURE BIRDS, DOGS AND OTHER ANIMALS. THE MINIATURE ITSELF ON BACKGROUND OF BURNISHED GOLD.

(MEASURING $4\frac{1}{2}$ by 3 INCHES).

(Italy. About 1450).

£6 6s

PLATE XLIX.



Initial A. Miniature on vellum.
Italy. XIVth Century.
See Item No. 92.

PLATE I.



Initial O. Miniature on vellum.
Italy. XIVth Century.
See Item No. 94.

94 INITIAL O.

JESUS ENTHRONED, DRESSED IN RED, ON A GREENISH MARBLE THRONE, AGAINST A BLUE BACKGROUND, WITH WHITE ORNAMENTS. ON EACH SIDE ARE THREE MEN PRAYING. SUPERBLY ILLUMINATED MINIATURE ON VELLUM. FROM AN ANTIPHONAL.

(MEASURING $5\frac{1}{4}$ by $5\frac{1}{2}$ INCHES).

(Italy. XIVth Century).

(SEE ILLUSTRATION, PLATE No. L.).

£12 10s

95 INITIAL A.

CHARMINGLY PAINTED DECORATIVE MINIATURE ON VELLUM OF JESUS BEING ADORED BY TWO SAINTS IN A VERY CURIOUS CORACLE SHAPED WOODEN BOAT WITH A PADDLE AFFIXED. AT BACK IS A PRETTY LANDSCAPE CONSISTING OF A CHURCH, MOUNTAIN AND A TREE. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD, WITHIN LETTER A.

(MEASURING $5\frac{1}{2}$ by 5 INCHES).

(Holland. About 1450).

£15

96 INITIAL U.

CHARMINGLY PAINTED DECORATIVE MINIATURE ON VELLUM OF THE ASCENSION OF JESUS. PAINTED ON A BACKGROUND OF GOLD. WITHIN LETTER U.

(MEASURING 5 by 5 INCHES).

(France. About 1450).

£12 12s

97 THE CORONATION OF THE VIRGIN.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES).

(Paris. About 1450).

£5 5s

98 INITIAL O.

JESUS APPEARING TO AN OLD MAN. HE IS SUPPORTED BY TWO ANGELS, DRESSED IN GREEN AND PINK, THE ANGELS HAVE FACES THE COLOUR OF TERRA-COTTA. THE MINIATURE, BEAUTIFULLY PAINTED ON VELLUM, HAS A DARK BLUE BACKGROUND WITHIN INITIAL O. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD.

(MEASURING $3\frac{1}{4}$ by $3\frac{1}{4}$ INCHES).

(Italy. XVth Century).

(SEE ILLUSTRATION, PLATE No. LI.) **£10 10s**

99 THE ARREST OF JESUS.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES).

(Paris. About 1450).

£5 5s

100 SAINT HUBERT AND THE STAG.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES).

(Paris. About 1450).

£5 5s

101 THE NATIVITY.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES).

(Paris. About 1450.)

£5 5s

102 THE VISITATION.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.)

£5 5s

PLATE LI.



Initial O. Miniature on vellum.
Italy. XVth Century.
See Item No. 98.

PLATE LII.



Initial B. Magnificently painted Miniature on vellum of "THE TRINITY."

Painted by a Flemish Master of the School of Van Eyck.

Flanders. Early XVth Century.

See Item No. 103.

103 INITIAL B.

MAGNIFICENTLY PAINTED MINIATURE ON VELLUM OF THE TRINITY, WITHIN A LETTER B. PAINTED BY A FLEMISH MASTER OF THE SCHOOL OF VAN EYCK. THE COLOURS AND EXPRESSIONS ARE MAGNIFICENTLY RENDERED, THE WHOLE BEING ON A BACKGROUND OF FINELY BURNISHED GOLD, WITH A GREEN MARGIN. THE LETTER B ITSELF BEING RED, AND ADORNED WITH FLORAL ORNAMENTS. FLEMISH SCHOOL.

(MEASURING 6 by 6 INCHES).

(Flanders. Early XVth Century).

(SEE ILLUSTRATION, PLATE No. LII.) **£52 10s**

104 THE LAST JUDGMENT.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{3}$ INCHES).

(Paris. About 1450.) **£5 5s**

105 THE ANNUNCIATION.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.) **£5 5s**

106 THE ADORATION OF THE MAGI.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.) **£5 5s**

107 INITIAL T.

BEAUTIFULLY PAINTED MINIATURE ON VELLUM OF THE ADORATION OF THE MAGI BY AN ITALIAN ARTIST. THE KINGS RICHLY GARBED, TWO OF THEM BEING IN ARMOUR. AT BACK IS A SCENE OF THE KINGS WITH THEIR CARAVANS OF CAMELS AND MULES BEING ATTRACTED BY THE STAR OF BETHLEHEM. THE WHOLE ON A BACKGROUND OF BURNISHED GOLD WITH ADDITIONAL FLORAL ORNAMENTS.

(MEASURING $6\frac{1}{4}$ by $6\frac{1}{2}$ INCHES).

(Italy. About A.D. 1480).

(SEE ILLUSTRATION, PLATE No. LIII.).

£35

108 THE OFFICE FOR THE DEAD.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.)

£5 5s

109 THE ANNUNCIATION OF THE SHEPHERDS.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.)

£5 5s

110 THE CRUCIFIXION.

CHARMINGLY PAINTED MINIATURE ON VELLUM. WITH INITIAL LETTER IN GOLD AND COLOURS AND A FEW LINES OF TEXT. FROM A PARISIAN BOOK OF HOURS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES.)

(Paris. About 1450.)

£5 5s

110a ANTIPHONAL LEAF.

BEAUTIFULLY WRITTEN LEAF ON VELLUM FROM AN ANTIPHONAL WITH MUSICAL NOTATION, WITH A LARGE INITIAL M IN BLUE ON A BACKGROUND OF GOLD (MEASURING 4 by 4 INCHES.) AT SIDE AND BOTTOM OF THE LEAF IS A CURIOUS BORDER COMPOSED OF TWO "WILD WOMEN" ENGAGED IN CARDING WOOL AND IN WORKING THE DISTAFF. A WEIRD GREEN DRAGON IS LOOKING ON WITH CONTEMPT. ON THE EXTREME RIGHT A BEAUTIFULLY DRAWN PEACOCK TURNS HIS BACK ON THEM.

(MEASURING 20 by 14 INCHES.)

(Bohemia. About 1480.)

£10 10s

PLATE LIII.



Initial T. Miniature on vellum of "THE ADORATION OF THE MAGI."
Painted by an Italian Artist.
Italy, about A.D. 1480.
See Item No. 107.

PLATE LIV.



"THE LAST SUPPER." Miniature on vellum.
Cleves, about 1400.
See Item No. 111.

III THE LAST SUPPER.

DELIGHTFULLY DRAWN MINIATURE IN COLOURS HEIGHTENED WITH GOLD OF THE LAST SUPPER. JESUS IN THE MIDST OF THE TWELVE DISCIPLES, ALL OF WHOM ARE CAREFULLY CHARACTERIZED. THE FURNITURE IS OF GREAT INTEREST AND THE ROBES ARE ALL CAREFULLY PAINTED. ON VELLUM.

(MEASURING $6\frac{1}{4}$ by $4\frac{3}{4}$ INCHES).

(Cleves. About 1400).

(SEE ILLUSTRATION, PLATE No. LIV.).

£27 10s

III2 ANTIPHONAL LEAF.

BEAUTIFULLY WRITTEN LEAF ON VELLUM FROM ANTIPHONAL WITH MUSICAL NOTATION, WITH A LARGE INITIAL O ON A BACKGROUND OF GREEN. (MEASURING 4 by 4 INCHES.) AT SIDE AND BOTTOM OF LEAF IS A CURIOUS BORDER COMPOSED OF BIRDS AND ORNAMENTS AND A CURIOUS HUNTING SCENE, A WILD MAN BEING ENGAGED IN A LION FIGHT. THE LION IS VERY REALISTICALLY DRAWN AND IS JUST ROARING.

(MEASURING 20 by 14 INCHES.)

(Bohemia. About 1480.)

£6 6s

III3 ANTIPHONAL LEAF.

BEAUTIFULLY WRITTEN LEAF ON VELLUM FROM ANTIPHONAL WITH MUSICAL NOTATION, WITH A LARGE INITIAL F ON A SILVER AND GOLD BACKGROUND. (MEASURING 4 by 4 INCHES.) AT SIDE OF LEAF A CURIOUS BORDER COMPOSED OF SIX LARGE BIRDS AND FLORAL ORNAMENTS IN GOLD AND COLOURS. THE BIRDS ARE VERY REALISTICALLY DRAWN.

(MEASURING 20 by 14 INCHES.)

(Bohemia. About 1480.)

£5 5s

114 ANTIPHONAL LEAF.

BEAUTIFULLY WRITTEN LEAF ON VELLUM FROM ANTI-PHONAL WITH MUSICAL NOTATION, WITH A LARGE INITIAL O CONTAINING A PICTURE OF THE VIRGIN AND CHILD, ON A BACKGROUND OF SOLID BURNISHED GOLD. (MEASURING $3\frac{3}{4}$ by $4\frac{1}{2}$ INCHES). AT SIDE OF LEAF A CURIOUS ORNAMENTAL FLORAL BORDER IN GOLD AND COLOURS.

(MEASURING 20 by 14 INCHES.)

(Bohemia. About 1480.)

£7 10s

115 DECORATIVE LEAF.

BEAUTIFULLY PAINTED LEAF ON VELLUM, WITH BORDER SURROUNDING 21 LINES OF HANDSOMELY WRITTEN GOTHIC CHARACTERS. THE BORDER, WHICH IS CHARMINGLY PAINTED ON A BACKGROUND OF PURE WHITE, COMPRISES REALISTICALLY PAINTED FLOWERS IN DAINTY COLOURS, A SUPERCILIOUS PEACOCK, SOME TEMPTING STRAWBERRIES. ON THE REVERSE OF THE LEAF IS A SIMILAR BORDER PAINTED WITH GREAT RESTRAINT IN GOLD AND COLOURS AT THE BOTTOM OF WHICH A CIVILISED MAN WITH SHIELD AND CLUB IS FIGHTING A WILD MAN WHO HAS NOTHING BUT A CLUB AND A BLUE FLOWER OF ROMANTICISM WITH WHICH TO DEFEND HIMSELF.

(MEASURING 14 by $10\frac{1}{2}$ INCHES.)

(Italy. About 1500.)

£10 10s

116 DECORATIVE LEAF.

BEAUTIFULLY PAINTED LEAF ON VELLUM WITH BORDER SURROUNDING 21 LINES OF HANDSOMELY WRITTEN GOTHIC CHARACTERS AND TWO HISTORIATED INITIAL LETTERS. THE BORDER, WHICH IS CHARMINGLY PAINTED IN GOLD AND COLOURS ON A BACKGROUND OF DARK BLUE, COMPRISES THE EMBLEMS OF THE PASSION, HEADS OF SAINTS, SAINT VERONICA'S HANDKERCHIEF, ETC., ETC. ON THE BACK IS A SIMILAR BORDER WHICH IS ENTIRELY COMPOSED OF REALISTIC FLORAL ORNAMENT.

(MEASURING 14 by $10\frac{1}{2}$ INCHES.)

(Italy. About 1500.)

£15 15s

117 THE CRUCIFIXION.

VERY PRETTY MINIATURE ON VELLUM, WITH SIX LINES OF TEXT ON TOP AND ILLUMINATED INITIALS, AND CHARMING PAGE OF TEXT WITH TWO LARGE INITIAL LETTERS IN GOLD AND COLOURS ORNAMENTED WITH FLOWERS AND SIXTEEN SMALLER INITIALS IN GOLD AND COLOURS.

(MEASURING 4 by 4 INCHES).

(Italy. About 1500.)

£10 10s

118 SAINT BARBARA AND THE TARASQUE.

CHARMING MINIATURE ON THIN VELLUM, BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS, OF ST. BARBARA BIDDING THE TERRIBLE TARASQUE (THE DRAGON THAT RAVAGED THE SOUTH OF FRANCE) TO GIVE UP THE MAN WHOSE LEGS CLAD IN BLUE ARE PROTRUDING FROM ITS JAWS.

AT BACK IS A CHARMING SOUTHERN LANDSCAPE WITH NUMEROUS CASTLES AND CHURCHES, ONE CASTLE BEING IN RUINS.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{4}$ INCHES).

(France. About 1520.)

£15 15s

The terrible Tarasque has given its name to Tarascon, the birthplace of Daudet's world renowned hero Tartarin.

119 ALOYSIUS CONZAGA of the Society of Jesus sees a vision of Saint Charles Borromaeus.

CHARMINGLY PAINTED SPANISH MINIATURE ON VELLUM.

(MEASURING $9\frac{3}{4}$ by 7 INCHES).

(Spain. About 1590.)

£4 4s

120 HUNTING.

VERY DECORATIVE COAT OF ARMS SHOWING A DEER CHASE IN FULL PROGRESS. PAINTED IN GOLD AND COLOURS ON VELLUM.

(MEASURING $4\frac{1}{2}$ by 4 INCHES.)

(About 1650.)

£3 10s

PART III.

Oriental Manuscripts.

ARABIC.

SEVENTH CENTURY MANUSCRIPT ON VELLUM OF THE KORAN, THE SACRED BOOK OF ISLAM, IN CUFIC CHARACTERS, FROM MEDINA.

121 **KORAN.**

A MAGNIFICENT MANUSCRIPT OF PORTION OF THE KORAN IN DEEP BLACK CHARACTERS ON 20 LEAVES OF THICK VELLUM (12 by 15½ INCHES), BEAUTIFULLY WRITTEN IN ARABIC ON 13 LONG LINES TO A PAGE IN CUFIC LETTERS, THE OLDEST OR SQUARE ARABIC CHARACTERS, ORTHOGRAPHIC MARKS IN RED.

Large oblong folio, *red Oriental blind stamped leather.*

(Arabia. Middle of VIIth Century).

£1,600

Early Korans are greatly treasured in the East and especially MSS. written on vellum. No complete early Vellum MS. of the Koran is known to us to be in existence at the present day.

There are several very interesting ornamental designs in colours, yellow, black, and red and green in this MS. which are of great interest for the history of Oriental Ornament and design.

Originally the property of a Mosque in Arabia. (Each page bears the word "wakf," "sacred property.") Afterward in the possession of a Noble Arab Family at Medina, where it had been for several hundred years.

EIGHTH CENTURY MANUSCRIPT ON VELLUM OF THE KORAN.

122 **KORAN.** Part of the Koran.

MANUSCRIPT IN ARABIC IN THE ANCIENT SQUARE OR CUFIC CHARACTER ON 60 LEAVES OF THICK VELLUM, WITH A FINE ORNAMENTAL HEADLINE AND DESIGN IN GOLD AND COLOURS, ONE LINE BEING ENTIRELY WRITTEN IN GOLD.

WRITTEN NOT LATER THAN THE EIGHTH CENTURY.

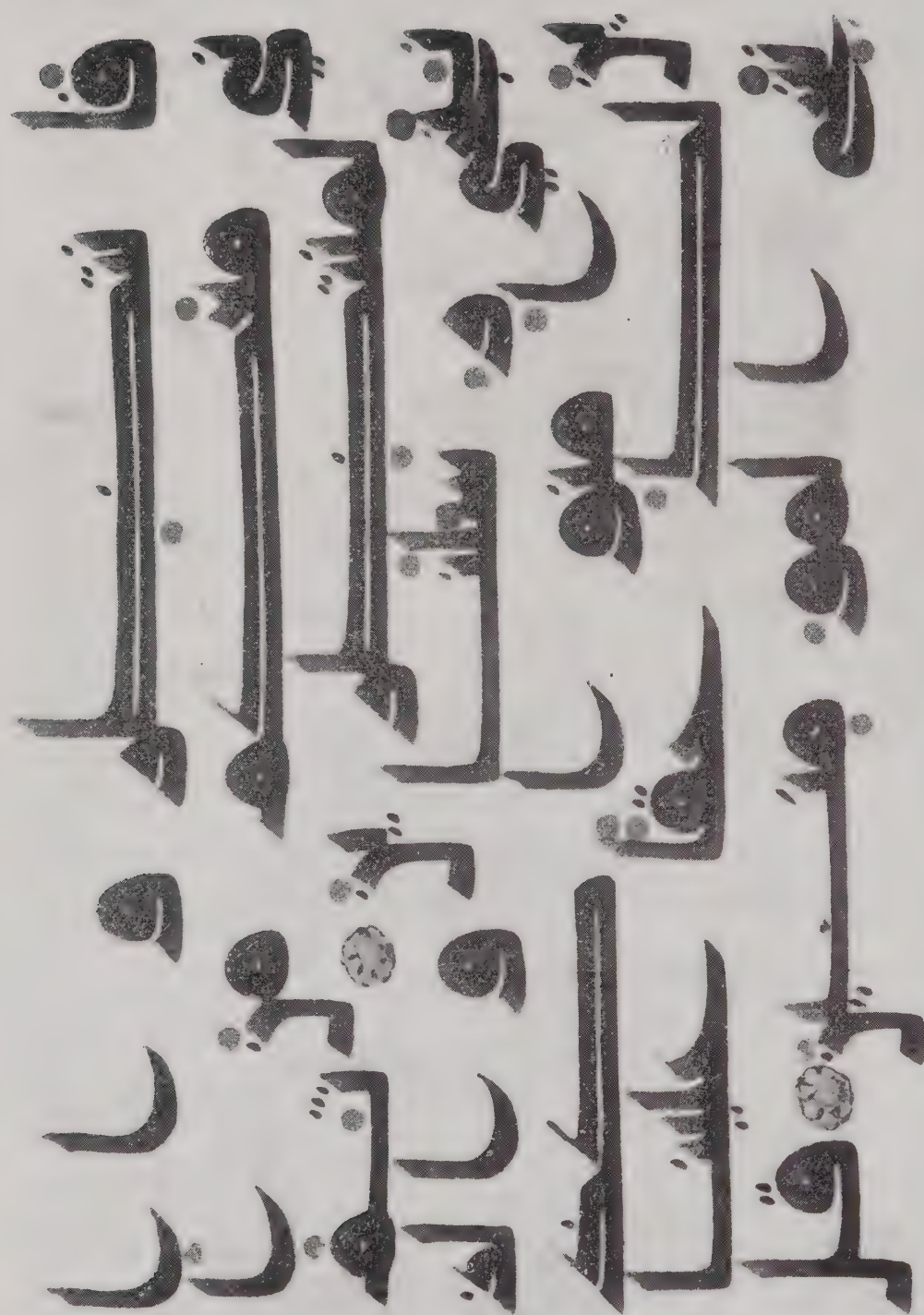
Oblong 4to, *Oriental red leather with ornamental shawl design laid in leather doublure.*

(SEE ILLUSTRATION, PLATE No. LV.).

£600

A Magnificent Cufic Manuscript.

PLATE LV.



Eighth Century KORAN, written on vellum in Cufic characters.
(Not later than VIIIth Century).

See Items Nos. 122 and 123.



Opening page (much reduced) from magnificent manuscript of the KORAN in Arabic.
Written by HAJJI 'ALI INKATI, of Shiraz, Persia, about A.D. 1600.
See Item No. 125.

Arabic MSS.—continued.

EIGHTH CENTURY MANUSCRIPT ON VELLUM OF THE KORAN.

123 KORAN. Part of the Koran.

MANUSCRIPT IN ARABIC IN THE ANCIENT OR SQUARE CUFIC CHARACTERS ON 86 LEAVES OF THICK VELLUM, WITH ORNAMENTAL HEADLINES IN GOLD AND COLOURS.

WRITTEN NOT LATER THAN THE EIGHTH CENTURY.

Oblong 4to, *Oriental leather binding, with gilt ornaments in leather case.*

(SEE ILLUSTRATION, PLATE No. LV.).

£600

Stained with blood in a few places. Showing that the owner had been killed whilst with this his most sacred possession upon him.

124 KORAN.

MANUSCRIPT OF PORTION OF THE KORAN IN CUFIC CHARACTERS, SOME LINES WRITTEN IN GOLD, WITH GOLD SURA ENDINGS AND PUNCTUATION-MARKS IN BLUE, GREEN AND RED, ON 88 LEAVES OF VELLUM, 11 LONG LINES TO A FULL PAGE.

Small 4to, *Oriental binding of red calf, with flap.*

(Africa. Xth Century).

£50**125 KORAN.**

MAGNIFICENT MANUSCRIPT IN ARABIC, WRITTEN ON 632 PAGES OF STOUT PAPER IN A BEAUTIFUL NASHKI HAND, BY HAJJI 'ALI INKATI OF SHIRAZ (PERSIA).

ACCORDING TO AN INSCRIPTION ON FOLIO 11, THE KORAN WAS BEQUEATHED TO A RELIGIOUS COMMUNITY BY KARA MUSTAPHA PASHA. (TWO OTTOMAN DIGNITARIES OF THAT NAME ARE KNOWN. BOTH DIED IN THE XVIIth CENTURY; THE ONE A.D. 1643, THE OTHER A.D. 1683.)

ON FOLIOS 1b, 2a, 2b AND 316b ARE FOUR FULL-PAGE ILLUMINATED ANWANS WHICH MAY BE RECKONED AMONG THE MASTERPIECES OF MOSLEM ART. THE MARGINS, WHICH ARE FULL THROUGHOUT THE VOLUME, BEAR ROSETTES ILLUMINATED IN GOLD AND COLOURS ON EVERY PAGE. THE TITLES OF THE SINGLE SURAS OR CHAPTERS ARE WRITTEN IN WHITE INK ON A GOLD GROUND WITH BEAUTIFULLY ADORNED BORDERS.

Folio, *Oriental binding of stamped leather, probably XVIII Century Turkish work.*

(Shiraz, Persia. About A.D. 1600).

(SEE ILLUSTRATION, PLATE LVI.).

£52 10s

Arabic MSS.—continued.**126 KORAN.**

SELECTIONS FROM THE KORAN WRITTEN IN ARABIC ON 50 PAGES OF GOLD SPRINKLED PAPER WITHIN GOLD RULES, WITH ALTERNATE GOLD AND RUBRICATED LINES AND TWO MAGNIFICENTLY ILLUMINATED SARLOWS IN GOLD AND COLOURS.

Folio, gold stamped crimson morocco binding with flap.

(Dated A.D. 1461.)

£31 10s

This is a most desirable specimen of beautiful calligraphy in excellent condition. The gold work is uncommon in Arabic manuscripts of this period.

EXTRAORDINARY MINIATURE MANUSCRIPT OF THE KORAN.

126a KORAN.

MANUSCRIPT OF THE KORAN IN ARABIC ON 195 LEAVES OF PAPER WRITTEN IN A.D. 1634, IN A MINUTE HAND.

32mo, bound in leather. (MEASURING 2 by 1 $\frac{3}{4}$ INCHES).
(A.D. 1634).

£15 15s

127 AL-HARIRI.**The Famous Makamat.**

ARABIC MANUSCRIPT WRITTEN IN SINGLE COLUMN, WITHIN COLOURED RULES, ON 526 PAGES OF PAPER. WITH BEAUTIFULLY ILLUMINATED SARLOW.

8vo, Oriental gold-stamped camelskin binding with flap, and red tooled doublures.

(XVIIIth Century.)

£15 15s

The famous Makamat of Al-Hariri have been translated by Messrs. Chenery and Steingass, in 1898 in the Oriental Translation Fund, New Series.

BURMESE.

SCENES FROM THE LIFE OF BUDDHA.

128 A MAGNIFICENT BURMESE PICTURE BOOK, ON STOUT NATIVE PAPER, ILLUMINATED IN GOLD AND COLOURS, ON ONE LONG FOLDING PANORAMA, SO PAINTED AS TO FORM FOUR SEPARATE SCENES. (17 FEET by 20 INCHES).

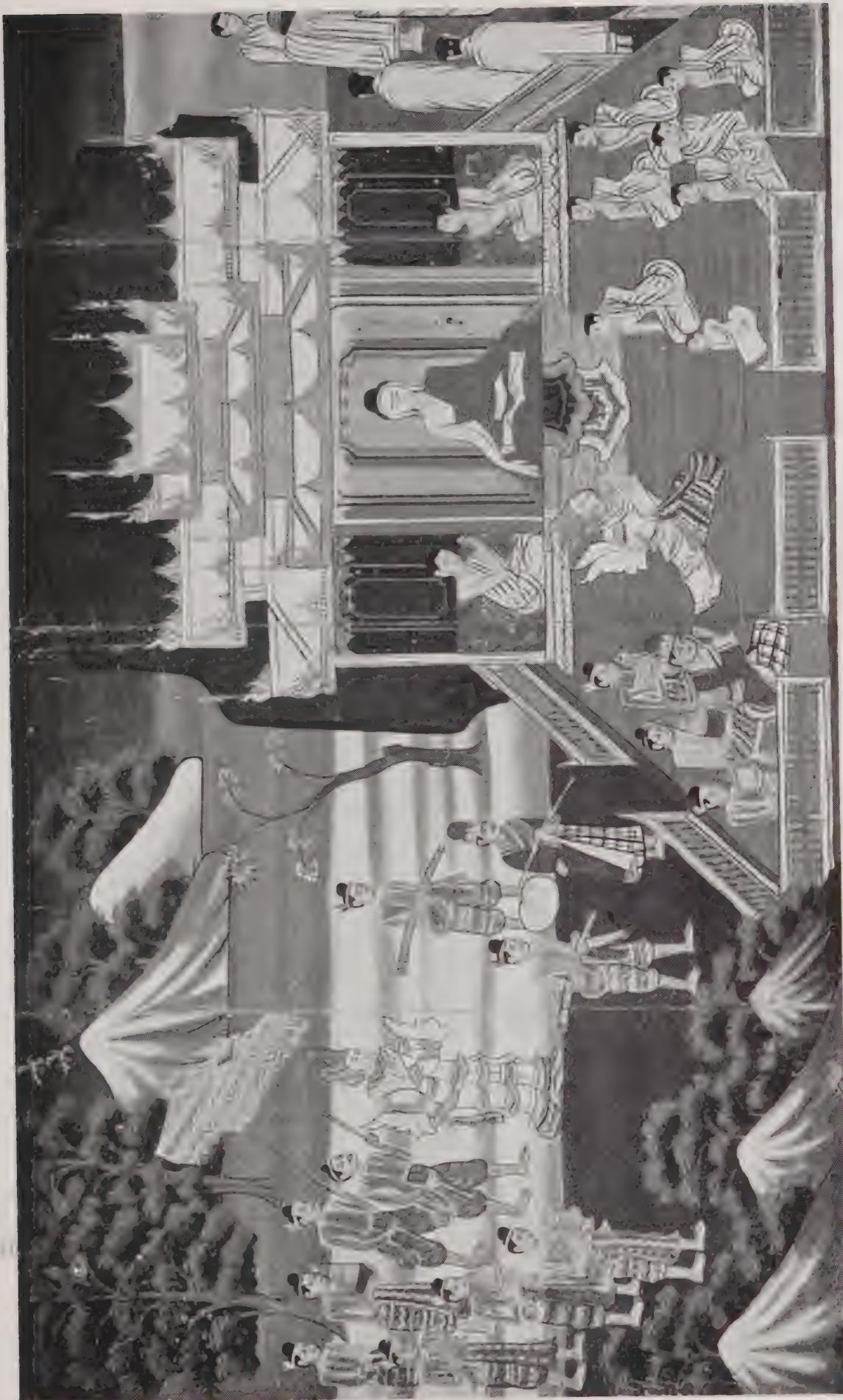
Folio, red and green lacquered boards, with gold ornamentation.

(Burma. XVIIIth Century.)

(SEE ILLUSTRATION, PLATE NO. LVII.)

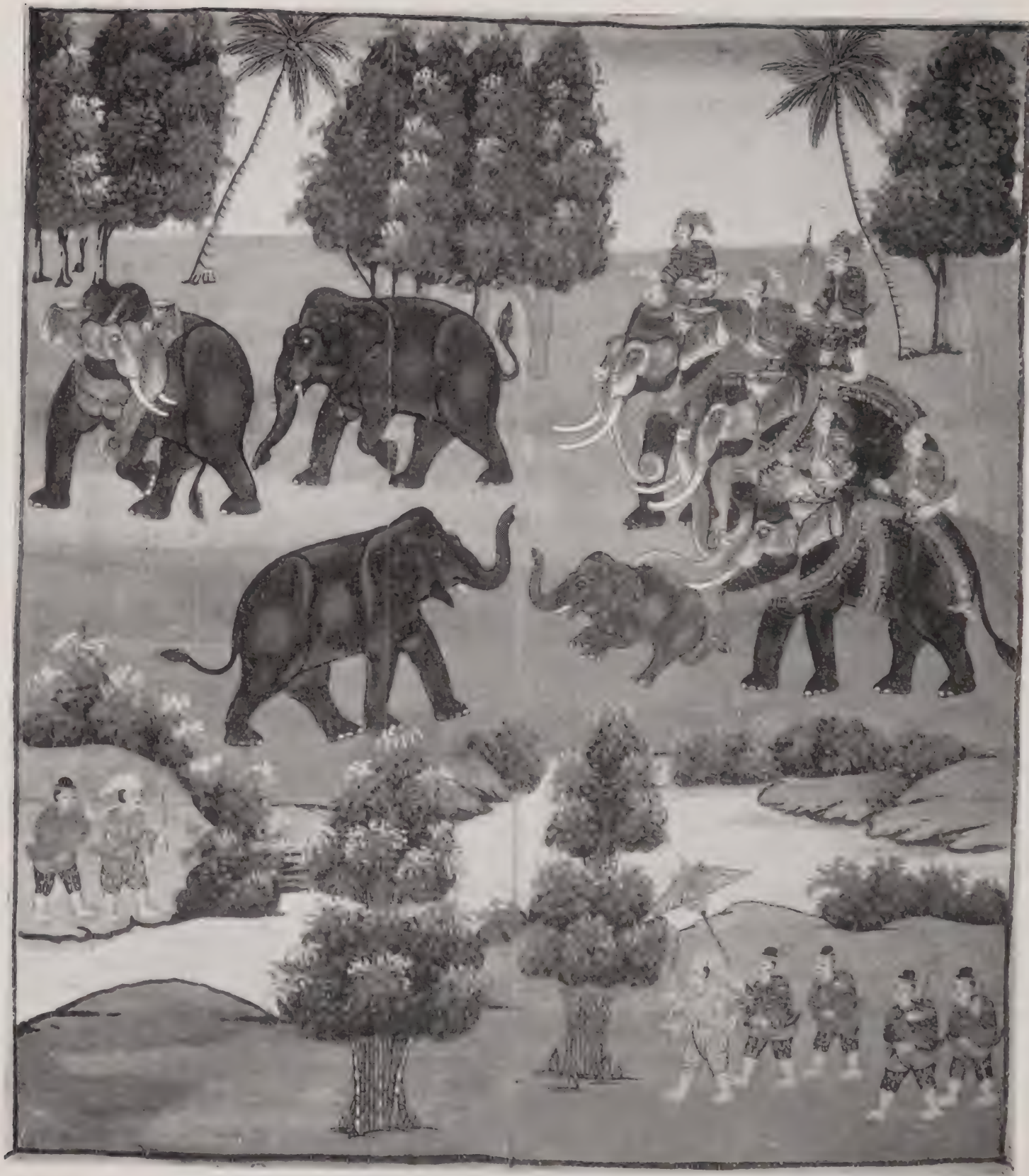
£30

A very interesting series of paintings, with running Burmese text in Burmese native characters at the bottom. Most interesting for the varieties of native lay and clerical costumes shown, details of landscape, temples, animals, flowers, trees, mountains, priests and worshippers.



A Miniature from "SCENES FROM THE LIFE OF BUDDHA,"
Magnificent Burmese Picture Book, Illuminated in Gold and Colours
Burma. XVIIIth Century
See Item No. 128.

PLATE LVIII.



Two Miniatures from "THE NATIVE SPORTS OF BURMA."
Burmese Illuminated MS. Picture Book.
Burma, Early XVIIIth Century.
See Item No. 129.

Burmese MSS.—*continued.*

THE NATIVE SPORTS OF BURMA.

129 **SPORTS AND FESTIVALS OF THE COURT OF BURMA.**

BURMESE PICTURE BOOK ON STOUT NATIVE PAPER BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS IN ONE LONG FOLDING PANORAMA, SO PAINTED AS TO FORM NINE SEPARATE SCENES.

Folio, *native binding.*

(Burma. Early XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LVIII.).

£30

The scenes represent: Catching wild elephants by means of trained female decoy elephant, chained by the leg; Tiger Baiting from Elephants; Horse-riding, Archery, Chariot Riding, Dancing, Polo, etc.

HEBREW.

130 **BOOK OF ESTHER.**

THE ORIGINAL HEBREW TEXT OF THE BIBLICAL BOOK OF ESTHER WRITTEN IN SQUARE HEBREW CHARACTERS ON A PARCHMENT SCROLL CONSISTING OF GOATSKINS SEWN TOGETHER. (MEASURING 11½ INCHES by 9 FEET.)

(XVIIIth Century.)

£5 5s

The Book of Esther is annually read from a vellum scroll by observant Jews on the anniversary of the Feast of Purim, on the 14th day of the month Adar.

PALI.

131 **BUDDHIST SCRIPTURES.**

A Commentary on Sarattha-dipani, Sariputta's commentary on Buddhaghosa's commentary, Samanta-pasadika on the Vinaya-pitaka, one of the Buddhist scriptures.

PALI MANUSCRIPT ON PALM-LEAVES.

Oblong folio, *original native binding of gilt wooden boards.*

(India. XVIIth Century.)

£8 8s

PERSIAN.

132 **AMIR KHUSRAU.**

Khirad Nameh or Aina-i-Sikandari. The Mirror of Alexander the Great, a historical poem in Persian verse, a counterpart to Nizami's Iskandar-Nameh.

PERSIAN MANUSCRIPT. IN NEATLY WRITTEN NASTALIK IN 4 COLUMNS, 19 LINES TO A PAGE, AND WITH 6 BEAUTIFULLY ILLUMINATED MINIATURES IN GOLD AND COLOURS, AND 4 ILLUMINATED ANWANS.

8vo, *Oriental binding of stamped leather.*

(Persia. About A.D. 1500.)

£52 10s

The margins of the text have been repaired in a few cases touching the text; the miniatures are perfect.

133 **SALMAN SAWAJI.**

The Diwan, or poems of Salman Sawaji. (In Persian.)

PERSIAN MANUSCRIPT WRITTEN IN A NEAT AND LEGIBLE HAND IN DOUBLE COLUMNS, 17 LINES TO A FULL PAGE, WITH MAGNIFICENT ANWAN AT THE COMMENCEMENT IN A DEEP BLUE AND GREEN, WITH THE TITLE OF THE WORK IN WHITE SQUARE CHARACTERS.

WITH 8 CHARMING AND DELICATE MINIATURES IN THE FINEST POSSIBLE STATE OF PRESERVATION, MOSTLY OF GARDEN SCENES OR INTERIORS, BEARING TRACES OF MONGOL INFLUENCE.

8vo, *Oriental binding of stamped leather.*

(Persia. About A.D. 1530).

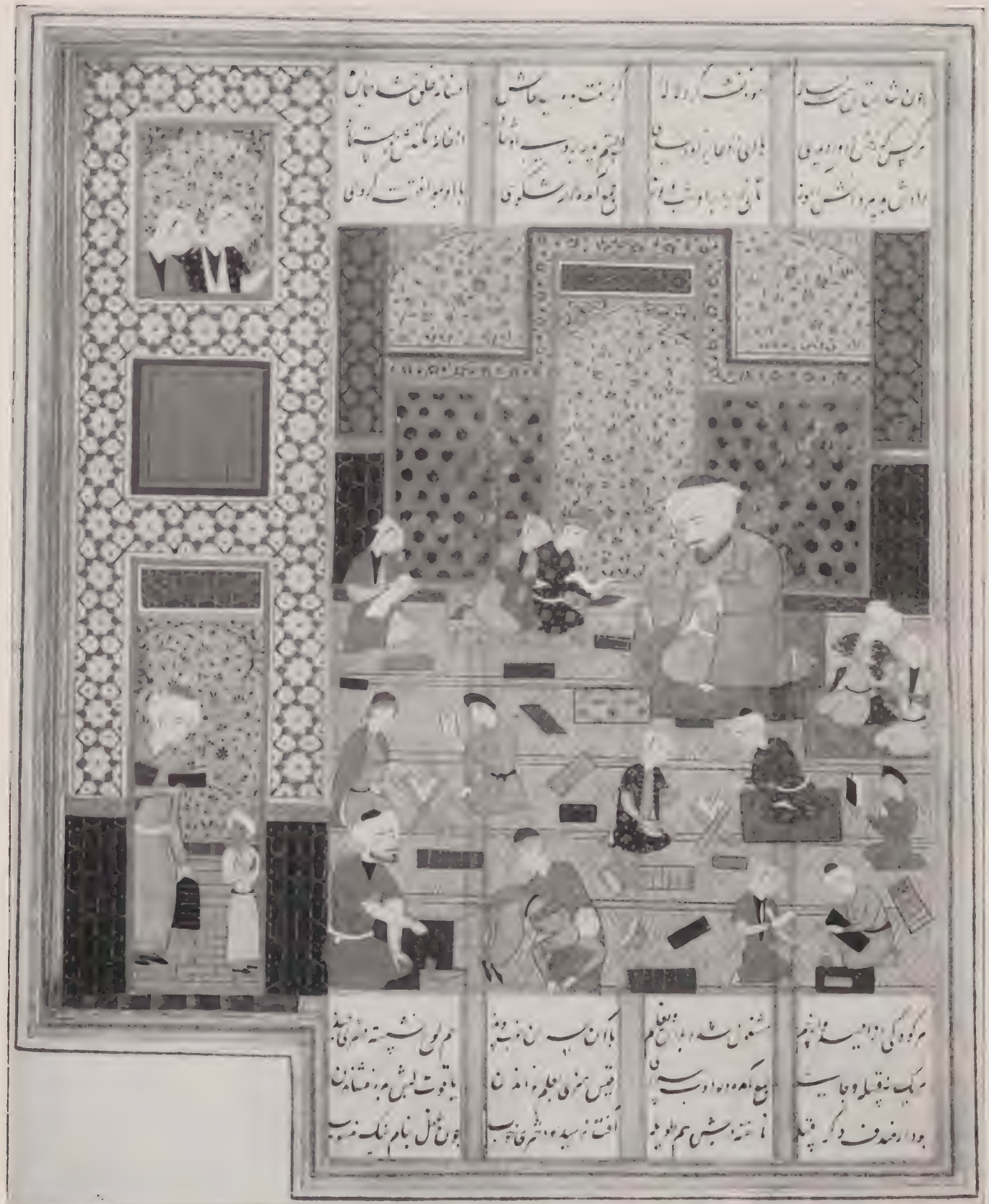
(SEE ILLUSTRATION, PLATE NO. LIX.).

£120

The Diwan is the best known work of Salman Sawaji, one of Persia's greatest poets. He died in 1377.



THE DIWAN OR POEMS OF SALMAN SAWAJI.
Persian Illuminated Manuscript.
With 8 Miniatures by a Persian artist. About A.D. 1530.
See Item No. 133.



"A SCHOOL SCENE IN PERSIA."

A Miniature (greatly reduced) from Jemal-Ed Din Nizami's "Khamsah."

Persian MS. dated A.D. 1579.

With 34 large Miniatures.

See Item No. 134.

Persian MSS.—continued.**134 JEMAL-ED DIN NIZAMI.****The Khamsah or five Treasures.**

PERSIAN MANUSCRIPT CONTAINING THE MAGAZINE OF MYSTERIES (MORAL POEM), WITH TALES AND FABLES, THE LOVES OF CHOSROES AND THE BEAUTIFUL SHIRIN, THE LOVES OF LEILA AND MAJNUN, THE HAFT PAIGAR (THE SEVEN FIGURES), THE ROMANTIC HISTORIES OF THE KING BARAMGUR, AND THE SEVEN PRINCESSES, AND FINALLY THE ISKANDAR NAMAH (THE HISTORY OF ALEXANDER THE GREAT).

THE MANUSCRIPT IS WRITTEN IN FOUR COLUMNS AND CONTAINS 34 FULL-PAGE MINIATURES. IT IS DATED 1579 A.D.

Small folio, in the original Persian binding, most elaborately tooled and gilt, beautifully gilt back, with leather doublure.

(Dated A.D. 1579.)

(SEE ILLUSTRATION, PLATE No. LX.).

£350

FROM THE LIBRARY OF THE KING OF OUDH. THE WRITER AND ARTIST WAS PAID 5,000 RUPEES AT THE TIME ACCORDING TO A MS. NOTE.

The miniatures are as follows:—

1. Dancing before the King.
2. A Banquet at Court.
- 3 and 4. Magnificent full page ornamentation in gold and colours.
5. Family Scene in the Desert. The baby is being fed.
6. The King giving audience.
- 7 and 8. Full page ornamentation in gold and colours.
9. A Lion Fight.
10. The Banquet in the Harem.
11. Luncheon in the Harem.
12. Dancing in the Harem.
13. Music in the Harem.
14. At Home in the Harem.
15. A Scene in the Harem.
16. A Concert in the Harem.
17. Public execution, a man suspended by heels in the open, being stoned.
18. Chosroes on horseback, perceives the beautiful Shirin for the first time.
19. A Polo match to the accompaniment of a band.
20. A Visit in the Desert, mountain goats and gazelles in the distance.
21. A Scene in the Harem.
- 22 and 23. Illuminated Sarlows.
24. Picturesque scene at school, 15 boys in various stages of being taught and caned. The master is represented a giant in stature and intellect.
25. The King in a drunken frolic, falls off his couch. Amazement of the ladies of the Harem, some of whom bite off their thumbs in their astonishment.
26. The Golden Age, in which Gazelles, Tigers, Lions, Rabbits, Panthers, Donkeys, Boars, etc., live in peace and harmony.
- 27 and 28. Two illuminated Sarlows.
29. A Scene at Court.
30. A Fierce Fight and a King's Death.
- 31 and 32. Two illuminated Sarlows.
33. Alexander's Pavilion in the Forest.
34. (Double-page.) A great Banquet at Court.

Persian MSS.—continued.**134a MOHAMMAD ASSAR.****Mihir ul-Mushtari.**

A POEM IN PERSIAN VERSE, BEING THE ROMANCE OF THE SONS OF THE KING AND THE VIZIER. BEAUTIFULLY WRITTEN MANUSCRIPT IN PERSIAN BETWEEN RULES OF BLUE, GOLD AND RED, ORNAMENTAL HEADINGS TO THE CHAPTERS, ADORNED WITH FLOWERS.

8vo, magnificent contemporary XVIth Century Persian binding of golden lacquer, and open leather work. With two fine decorative open pages.

(Persia. XVIth Century).

£25

135 PERSIAN POEMS.

Album of Poems by different authors. (In Persian.)

PERSIAN MANUSCRIPT EXQUISITELY WRITTEN IN FINE NASTALIQ CHARACTERS ON VARIOUSLY DECORATED PAGES WITH VERY PRETTY ILLUMINATIONS IN FANCIFUL DEVICES AT INTERVALS.

Small oblong, limp morocco binding.

(Late XVIth Century.)

£31 10s

Persian MSS.—continued.

THE MOST FAMOUS LITERARY MONUMENT OF PERSIA.

136 FIRDUSI.**The Shah-Nameh** (The Epic of Kings).

BEAUTIFULLY WRITTEN MANUSCRIPT IN PERSIAN, EACH PAGE DIVIDED INTO FOUR COLUMNS, SURROUNDED BY ONE GOLD LINE, DATED A.D. 1622 AND WRITTEN (PROBABLY IN INDIA) AND ILLUMINATED BY MOHAMMED SAADIA IBN HAFIZ IBRAHIM.

WITH FULL-PAGE ORNAMENTATIONS (ANWANS AND SAR-LOWS) AND 96 LARGE MINIATURES, BEAUTIFULLY PAINTED IN GOLD AND COLOURS, IN EXCELLENT PRESERVATION.

Small folio, *original leather binding, with mosaic inserted of grey leather in which flowers are tooled.*

(Dated A.D. 1662).

(SEE ILLUSTRATION, PLATE No. LXI.).

£385

LIST OF MINIATURES:—

1. Three men praying before a tomb, in background forest.
2. King surrounded by his attendants, seated on tiger skin. In front of him, wild animals.
3. The Demon overthrowing a man.
4. A King in his Palace, in front of him a native band.
5. A King surrounded by his court.
6. A Ruler in his Palace.
7. A Ruler on a Terrace, with attendants.
8. A Prince giving audience.
9. A Prince hunting.
10. A Prince murdering another Prince on a Terrace in the Country
11. Tartars killing a Persian on Horseback.
12. A Sword fight on Horseback.
13. The King of the Tartars giving audience to Persians.
14. Two men in the Country and the Simurg (fabulous dragon).
15. A King giving audience.
16. The Birth of Rustem.
17. Rustem beheads a man.
18. Seven men fighting with lances on horseback.
19. A consultation in the Palace.
20. A feat of Strength on Horseback.
21. The Prince's Education.
22. Rustem's Dream.
23. Rustem killing the Dragon.
24. Rustem capturing the Demon.
25. Rustem killing the old man of the mountains.
26. Rustem knocks the chief of the Tartars out.
27. A King in an aerial chariot.
28. A fight in an open field.
29. A ride through fire.
30. The Lucky victor.
31. Rustem kills his enemy.
32. Rustem meets the Tartar chief on horseback.

(Continued over)

Persian MSS.—*continued.***Firdusi**—*continued.*

33. Breakfast at Court.
34. Deeds of Prowess.
35. The Tartar chief is cleft in twain, his horse also.
36. Capture of the Enemy's helmet.
37. Rustem hits the Tartar chief in the eye with his arrow.
38. A Tartar meets his death at Rustem's hands.
39. The enemy riding on an elephant is vanquished by Rustem.
40. Rustem succeeds again.
41. The Demon throws Rustem into the River.
42. Rustem saves a lady in the Well.
43. The Great Battle.
44. The foe is vanquished by Rustem.
45. Lassoing the enemy.
46. A Speedy Retreat.
47. The Persians Win again.
48. The Enemy has no luck.
49. Terrible defeat.
50. A Pleasant meeting.
51. The ruler at home.
52. A Reception.
53. Terrific Combat with a green dragon.
54. A Gallant Prince receives his visitors.
55. A Battle for Two.
56. The Aged King is brought a Prisoner before his Enemy.
57. The King hunting five gazelles and hitting each at the same time.
58. The King cleaves the Lion in two.
59. The King cutting the green Dragon's head off.
60. The King killing the black, grey-haired demon.
61. The King in his Car killing the Simurg.
62. A Pleasant Rest.
63. The Warriors in front of the City.
64. A Pleasant Lift.
65. Rustem putting the Enemy's eye out.
66. Eight ladies at home.
67. Rustem transfixes a tree and his enemy behind it.
68. A Quadruple Combat.
69. The End of a Tartar.
70. The Persian Court, in a Garden
71. A Pleasant Fight.
72. The Warrior and the Hermit.
73. An Afternoon at home.
74. Meeting a Stranger.
75. The King and his Prisoners.
76. The Council.
77. In the Garden.
78. Coffee in the Garden.
79. Chasing Antelopes.
80. The Warrior's Death.
81. Petitioning the King.
82. Supper at Court.
83. Giving Audience.
84. Dancing in the Harem.
85. The Traitor's Punishment, hung head downwards from a pole, in the sight of the Court.

(Continued over)



A Miniature from FIRDUSI'S SHAH-NAMEH.
 With 96 large Miniatures.
 Persian Manuscript dated A.D. 1622.
 See Item No. 136.



A Miniature (reduced) from FIRDUSI'S SHAH-NAMEH (The Epic of Kings).
Persian MS. on 340 pages of paper dated A.D. 1612.
With 30 full-page Miniatures.
See Item No. 137.

Persian MSS.—*continued.***Firdusi**—*continued.*

86. The Persian Privy Council.
87. On the Terrace.
88. A fight in the Mountains, including Elephants.
89. On the Terrace.
90. Single Combat on Horseback.
91. The Prince is killed.
92. The Knight to the Rescue.
93. Supper on the Terrace.
94. Death to the King.
95. A Council at home.
96. The Traitor's Death.

The Shah-Nameh, or Epic of Kings by the prince of Persian poets, FIRDUSI, is one of the great works of the world's literature. It comprises one hundred and twenty thousand verses in Persian, and was finished by the author after thirty years' work on the 23rd of February 985 A.D. at the age of seventy. It comprises the space of three thousand years and it is almost impossible to give a layman an idea of the vastness of the scale on which Firdusi worked. Mahmoud of Ghazna, the ruling monarch of the day, persuaded Firdusi to undertake this gigantic task by the promise of a piece of gold for each pair of verses.

After spending thirty years in composing this vast poem, which gives the finest idea of the national wars of the Tartars and Persians, Firdusi was rewarded by 60,000 pieces of silver instead of the promised gold pieces. The money was brought to the poet at the moment that he was leaving the public baths. Piqued at the monarch's failure to keep his promise, Firdusi gave away his gift to the servants at the bath and the door-keepers.

The poet composed a particularly virulent satire on Mahmoud, and gave it to the king's secretary, asking him to present it to him when he saw him plunged in one of his habitual fits of melancholy. Immediately after handing the parcel of vitriolic verses, the poet disappeared and went to Bagdad, where he composed some verses in eulogy of the vizier of the Khalif, being as well acquainted with the niceties of Arabic as of Persian. The vizier gave him an apartment in his palace and the Prince of the Faithful presented him with the 60,000 pieces of gold that had been promised him by Mahmoud. A threatening letter from Mahmoud arrived soon at Bagdad and forced the Khalif to ask Firdusi to leave his town in view of Mahmoud's military renown.

On the point of leaving Bagdad, where his reception had been so hospitable, for Yemen, Firdusi heard that old friends had made his peace with Mahmoud. He returned to his native town, but a few days after his arrival, while walking with a child who recited verses from the SHAH NAMEH to him, the old man felt weak, and died after a few hours.

In 1020 A.D. while his coffin was being carried out of the town, the humble procession was stopped by a caravan of richly laden camels bringing sixty thousand pieces of gold from Mahmoud. The present was offered to his daughter who refused it with the words, "Firdusi's daughter does not need the presents of Kings." The money was then used to erect a magnificent tomb.

The Epic of Kings has been the favourite book for illustration by the Artists of Persia. The adventures of the invincible Persian hero Rustem, and his combats with men and spirits, are well depicted in the manuscript before us.

Persian MSS.—continued.**137 FIRDUSI.****Shahnameh.** (The Epic of Kings).

MANUSCRIPT OF THE MOST FAMOUS LITERARY MONUMENT OF PERSIA, WRITTEN IN PERSIAN, IN FOUR COLUMNS IN RED AND BLACK, ON 340 LEAVES OF PAPER, WITH 30 FULL-PAGE MINIATURES DEPICTING THE ADVENTURES OF THE HERO, RUSTEM. DATED A.D. 1612.

Small folio, *original Persian binding of embossed leather.*

(A.D. 1612).

(SEE ILLUSTRATION, PLATE No. LXII.).

£37 10s**138 JEMAL-ED DIN NIZAMI.****The Khamsah.** The five Romantic Poems. (In Persian).

6 parts in 1 volume.

PERSIAN MANUSCRIPT FINELY WRITTEN ON 914 PAGES OF NATIVE PAPER, WITH ILLUMINATED ANWANS AND A SERIES OF 21 BEAUTIFULLY ILLUMINATED MINIATURES ILLUSTRATING THE STORIES, PAINTED BY AN ARTIST OF THE SCHOOL OF RIZA ABBASI, ONE OF THE MASTER PAINTERS OF PERSIA. WRITTEN BY ZAIN-UL-ABIDIN AL-YEZIDI AND DATED 1623.

Royal 8vo, *native binding (rebacked).*

(Persia, A.D. 1623.)

(SEE ILLUSTRATION, PLATE No. LXIII.).

£105



A Miniature from JEMAL-ED DIN NIZAMI'S *KHAMSÂH*.
 Persian Illuminated MS., with 27 Miniatures by an artist of the school of Rîza 'Abbâsi.
 Transcribed by Zain-ul-Abidin al-Yezidi. A.D. 1623.
 See Item No. 138.



A Miniature (exact size) from the DIWAN OF HAFIZ, "the Complete Lyrical Works."
Persian MS., dated A.D. 1635.
With 8 Miniatures.
See Item No. 139.

Persian MSS.—continued.139 **HAFIZ.****The Diwan or the "Complete Lyrical Works" in Persian.**

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN IN A FINE NASTALIQ HAND IN DOUBLE COLUMNS WITHIN GOLD AND COLOURED RULES ON 396 PAGES OF PAPER. CHAPTER ORNAMENTS IN GOLD.

WITH ILLUMINATED SARLOW AND OPPOSITE PAGE. WITH EIGHT BEAUTIFULLY ILLUMINATED MINIATURES, EACH FILLING AT LEAST THREE-QUARTERS OF THE PAGE.

Svo, native red morocco binding with sunk lacquered floral panels.

(Dated A.D. 1635.)

(SEE ILLUSTRATION, PLATE No. LXIV.).

£35

140 **SADI.****The Gulistan or "Rose-Garden."** (In Persian.)

BEAUTIFULLY WRITTEN PERSIAN MANUSCRIPT, IN CALLIGRAPHIC NASTALIQ ON 303 PAGES WITHIN GOLD AND COLOURED RULES, ON PAPER OF VARIOUS COLOURS.

WITH GOLD AND COLOURED ORNAMENTS BEAUTIFULLY EXECUTED BETWEEN EACH OF THE LINES, 7 LINES TO THE PAGE, WITH FINELY ILLUMINATED ANWAN AND ONE FULL-PAGE MINIATURE AT THE COMMENCEMENT OF THE MANUSCRIPT.

Folio, Oriental calf binding, with Oriental stamped centre of gold arabesques and inner doublures of red leather, with artistically painted animal scenes, a lion eating a gazelle, a lion chasing a monkey up a tree, a representation of the fabulous phoenix; these scenes are painted in gilt on leather.

(Persia. XVIIIth Century.)

£38

Persian MSS.—*continued.***141 FIRDUSI.****Shahnameh, or Epic of Kings.** (In Persian.)

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN IN 1748 IN A FINE TALIK ON 534 LEAVES OF PAPER, WITH 83 FINELY ILLUMINATED MINIATURES AND FINE ILLUMINATED ANWANS (BOOK HEADINGS).

Small folio, *original Oriental binding of leather.*

(Dated A.D. 1748.)

(SEE ILLUSTRATION, PLATE No. LXV.).

£42**142 LIVES OF THE KINGS OF PERSIA.** (In Persian verse.)

PERSIAN MANUSCRIPT WRITTEN ON 180 LEAVES OF PAPER (5 $\frac{3}{4}$ INCHES by 3 $\frac{1}{4}$ INCHES), DOUBLE COLUMNS OF 15 LINES.

THE TEXT BEAUTIFULLY AND CLEARLY WRITTEN WITHIN PLAIN GOLD BORDERS, WITH 64 FINELY PAINTED MINIATURES DEPICTING VARIOUS SCENES IN THE HISTORY OF THE SHAHS OF PERSIA, THE FIRST TWO PAGES FINELY DECORATED, HEADINGS IN RED ON GOLD BACKGROUND THROUGHOUT, MUCH TEXTUAL ORNAMENTATION.

Small 8vo, *original Persian lacquer binding in colours of a delightful design of roses and other flowers.*

(Persia. Dated A.D. 1783.)

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COLLECTION OF PRAYERS IN PERSIAN, BEAUTIFULLY WRITTEN ON NATIVE PAPER, WITHIN GOLD AND GREEN RULES, 16 LONG LINES TO A FULL PAGE. WITH CHARMINGLY ILLUMINATED ANWAN IN GOLD AND COLOURS, THE FIRST TWO OPENING PAGES HAVING IN ADDITION DAINILY ILLUMINATED BORDERS IN BLUE, GOLD AND RED.

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£5 5s



A Miniature from FIRDUSI'S SHAH-NAMEH, or the Epic of Kings (in Persian).
Illuminated Persian MS. With 83 Miniatures.
Dated A.D. 1748.
See Item No. 141.

146 MAGGS BROS., 34 & 35, Conduit Street, London, W.

Persian MSS.—*continued.*

144 **MAARIJ AL-NUBUVVAT.**

Introduction to the Life of Mahomet by Muin ben Haji Muhammad Farahi.

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN WITHIN RULED BORDERS, WITH TWO FINELY ILLUMINATED SARLOWS (EACH CONTAINING IN THE CENTRE A CHARMING MINIATURE DELICATELY EXECUTED IN GOLD AND COLOURS).

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8vo, *beautifully stamped native leather binding with relief inscription the linings of old Indian printed cotton.*

(A.D. 1844.)

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SAMARITAN.

THE SAMARITAN PENTATEUCH.

146 **PENTATEUCH.** **Manuscript of the Samaritan Pentateuch (Genesis, Exodus, Leviticus, Numbers, Deuteronomy).**

SAMARITAN MANUSCRIPT OF EXCESSIVE RARITY, WRITTEN ON SYRIAN WHITE PAPER, IN BLACK, IN THE ORIGINAL ANCIENT SAMARITAN CHARACTERS.

Small folio, *original Samaritan binding of leather with flap.*

XIXth Century.

£21

*** This Manuscript was bought to London from the Samaritan High Priest in 1913. The Samaritans, who to the number of 450, lived at Nablus, the site of ancient Samaria, are said to have been nearly exterminated by the Turks during the late war in Palestine.

SANSKRIT.

147 BHAVAGAD-GITA.

The Song of the Divine One. (Krishna.)

SANSKRIT MANUSCRIPT WRITTEN ON 858 PAGES OF NATIVE PAPER WITHIN GOLD AND COLOURED RULES. MANY PAGES ILLUMINATED. WITH 47 FULL-PAGE INDIAN MINIATURES WITH FLORAL BORDERS.

Small 4to, *binding in Indian fabric, with outer flap.*
(India. XVIIIth Century.)

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This is the text book of the Puranic worship of Krishna (the Divine One) as Vishnu. "Of the eclectic movement combining Sankhya, Yoga, and Vedanta doctrines, the oldest literary representative is the Cvetaçvatara Upanishad. More famous is the Bhagavadgita, in which the Supreme Being incarnate as Krishna expounds to Arjuna his doctrines in this sense. The burden of his teaching is that the zealous performance of his duty is a man's most important task, to whatever caste he may belong. The beauty and the power of the language in which this doctrine is inculcated, is unsurpassed in any other work of Indian literature." (Professor A. A. Macdonell's "Sanskrit Literature.")

148 BHAVAGAD-GITA.

The Song of the Divine One. (Krishna.)

SANSKRIT MANUSCRIPT WRITTEN ON 854 PAGES OF PAPER, WITHOUT RULES. WITH 11 FULL-PAGE INDIAN MINIATURES CAREFULLY ILLUMINATED IN GOLD AND COLOURS.

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149 PHRA MALAI.

SIAMESE MANUSCRIPT BEAUTIFULLY WRITTEN IN NATIVE SIAMESE CHARACTERS ON NATIVE PAPER CONTAINING EXTRAORDINARY PICTURES OF SIAMESE WORSHIPPERS, EXECUTED IN MANY COLOURS WITH VARIOUS BACKGROUNDS.

SOME DELIGHTFUL PICTURES OF SIAMESE STATUES OF THE BUDDHA IN COLOURS HEIGHTENED WITH GOLD ADD TO THE INTEREST OF THIS UNUSUAL MANUSCRIPT.

THE BUDDHA IS SHOWN IN VARIOUS FORMS; ONE ESPECIALLY INTERESTING SCENE SHOWS US A ZEALOUS AND PIOUS NATIVE WORSHIPPER WHO HAS NOTHING ELSE TO OFFER PICKING RED LOTUS IN A POND. IN A SECOND MINIATURE WE ARE SHOWN HIM IN ADORATION BEFORE A MANIFESTATION OF BUDDHA PRESENTING HIS HUMBLE OFFERING.

OTHER MINIATURES SHOW US A PAGODA CONTAINING RELICS OF BUDDHA, etc., etc.

Long oblong folio, *native binding.*
(Siam. XVIIIth Century.)

£10 10s

Siamese MSS.—continued.

SIAMESE MAGICAL MANUSCRIPT WITH MINIATURES IN COLOURS.

150 PHROM MAXA.**Generations of Spirits.**SIAMESE MANUSCRIPT WRITTEN ON NATIVE PAPER WITH
NUMEROUS FINELY ILLUMINATED MINIATURES IN COLOURS.Small oblong folio. (*In lettered buckram case.*)

(Siam. About 1700.)

(SEE ILLUSTRATION, PLATE No. LXVI.).

£75

Together with a MS. translation into French with notes by J. Baptiste, Bishop of Mallos, who translated the work in 1847 for the Portuguese Consul at Siam.

The MS. was chiefly intended for divination purposes and was consulted in order to know what were lucky days for marriage, divorce, gambling, trading, sowing, etc.

Part of the book is devoted to telling the future of a man according to his fate:—

“ he will be faithful in love ”;

“ he will be a mandarin ”;

“ he will have sons ”;

“ he will have a daughter ”;

“ he will be rich ”;

“ he will be a prophet ”;

“ he will be a slave ”;

“ he will be not poor ”;

“ he will be victorious ”;

“ he will have several wives who will
die in turn ”;

“ he will commit suicide ”;

“ he will talk incessant nonsense ”;

“ he will have slaves ”;

“ he will have much money.” Etc.

TURKISH.**151 ASTROLOGY.****Treatise on Astrology.** (In Turkish).BEAUTIFULLY WRITTEN MANUSCRIPT IN BLACK INK, WITH
SOME WORDS IN RED AND BROWN, AND NUMEROUS COLOURED
DRAWINGS (RED AND BLACK) OF AN ASTROLOGICAL CHAR-
ACTER. ON 189 LEAVES OF PAPER.12mo, *original Turkish leather binding with flap.*

(XVIIIth Century.)

£12 12s

This little book contains some of the chief passages from the Koran which are used as charms, some Arabic prayers with a Turkish commentary on the origin and magical power, magic figures chiefly shown as seals of various prophets which may be used as amulets, and all kinds of formulas and litanies to which special magical powers are attached.

PLATE LXVI.



Three Miniatures from "PHROM MAXA." Illuminated Siamese Magical MS.
 With Miniatures in Colour-
 Siam, about 1700.
 See Item No. 150.



ABYSSINIAN PAINTING on Vellum.
Abyssinia. XVIIIth Century.
See Item No. 152.

PART IV.

Illuminated Miniatures from Oriental MSS.

ABYSSINIA.

152 **ABYSSINIAN PAINTINGS ON VELLUM.**

THREE SCENES FROM THE BIBLE PAINTED IN A MOST INTERESTING BYZANTINE MANNER ON BOTH SIDES OF A LEAF OF VELLUM. THE COLOURS ARE MOST INTERESTING.

(MEASURING 9 by 6½ INCHES.)

(Abyssinia, XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXVII.).

£20

ARABIC.

153 **FRAGMENTS OF THE KORAN** WRITTEN IN MINUTE KUFIC CHARACTERS IN ARABIC, ON VELLUM, WRITTEN IN THE XIIth CENTURY OR EARLIER.

(MEASURING 2¾ by 1½ INCHES.)

THE TWO FRAGMENTS ARE SET IN MODERN ILLUMINATED BORDERS AND FRAME. THE MANUSCRIPT CONTAINS SURAT AL-FAJAR (THAT IS CHAPTER 89, VERSES 1-18), AND SURAT-AL-ANDIYA [(THAT IS CHAPTER 21, VERSES 73, TWO LAST WORDS), TO 81 (FIRST FOUR WORDS).]

(XIIth Century.)

£21

154 **KORAN.**

FRAGMENT OF A KORAN, 16 LINES TO A FULL PAGE, ON VELLUM. WRITTEN IN KUFIC CHARACTERS IN BLACK AND RED WITH RED NOTATION. TWO LEAVES (A FEW PORTIONS MISSING), WRITTEN ON BOTH SIDES, EACH 10 by 12 INCHES). WITHIN GLASS FRAME.

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CHINESE.

155 CHINESE DRAWING ON SILK.

A CHINESE PHILOSOPHER SMELLING A FLOWER PRECEDED BY TWO BOYS BEARING A BASKET OF FLOWERS.

(MEASURING 12 by 19 INCHES.)

(XVIIIth Century.)

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156 CHINESE DRAWING ON SILK.

MOONLIGHT SCENE ON THE RIVER.

(MEASURING 12 by 19 INCHES.)

(XVIIIth Century.)

£2 10s

HERAT.

157 PORTRAIT OF BUDDHA.

DELICATE PEN DRAWING DEALING WITH AN INCIDENT IN THE LIFE OF PRINCE SIDDHARTHA, THE PRINCE SEATED LISTENING TO MUSIC, A LITTLE DOG BY HIS SIDE, HE IS HOLDING A BOOK IN HIS HAND, AT THE BACK IS A VIEW OF THE PALACE AND OF A LARGE TREE ON WHICH TWO BIRDS ARE PERCHED. DELICATELY DRAWN IN BLACK AND GREY, WITH GILT BORDERS AND GILT FLORAL DESIGN ON THE MARGINS.

HERAT SCHOOL WITH EUROPEAN INFLUENCE.

(MEASURING 7½ by 4 INCHES.)

(Herat. XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXVIII.).

£31 10s

158 A LADY WITH A LAMP. STANDING IN A DELIGHTFUL LANDSCAPE WITH GAZELLES, ETC. DRAWING OF THE HERAT SCHOOL WITH EUROPEAN INFLUENCE.

(MEASURING 8 by 4 INCHES.)

(Herat. XVIIth Century.)

£10 10s

159 VIRGIN AND CHILD.

PERSIAN MINIATURE TASTEFULLY DRAWN IN GOLD AND COLOURS. HERAT SCHOOL WITH EUROPEAN INFLUENCE.

(MEASURING 4 by 3½ INCHES.)

(Herat. XVIIth Century.)

£6 6s



Portrait of BUDDHA.
Pen drawing.
Herat School with European Influence.
Herat. XVIIth Century.
See Item No. 157.



A LADY being Entertained outside a House
Delhi School.
India. XVIIth Century.
See Item No. 163.

INDIAN (School Unknown).

160 **AN INDIAN HUNTING SCENE.**

A HUNTING CHEETAH CHAINED ON A TWO-WHEELED CART DRAWN BY ANTELOPES BEING DRIVEN TO THE HUNTING-FIELD BY TWO SEPOYS.

INDIAN DRAWING IN COLOURS FULL OF OBSERVATION OF NATURE.

(MEASURING $4\frac{1}{8}$ by $5\frac{3}{4}$ INCHES.)

(India. XVIIIth Century.) £8 8s

161 **ELEPHANT FIGHT.**

WATER-COLOUR DRAWING OF AN ELEPHANT FIGHT; THEY ARE BEING URGED ON BY FIREWORKS BEING LET OFF UNDER THEIR TRUNKS, AND WATER BEING SQUIRTED ON THEM. OTHER MEN ARE STANDING BY WITH LANCES AND POLO-STICKS.

(MEASURING 10 by 16 INCHES.)

(India. XIXth Century.) £8 8s

162 **INDIAN MINIATURE IN OUTLINE SKETCH.** A MAN BOWING TO THE GROUND BEFORE A HOLY MAN SEATED ON A MAT BESIDE A TREE.

(MEASURING $6\frac{1}{4}$ by 10 INCHES.)

(India. XIXth Century.) 18s

INDIAN (Delhi School).

163 **A LADY BEING ENTERTAINED OUTSIDE A HOUSE BESIDE A LAKE,** WHERE ARE WATER-FOWL, IN THE DISTANCE A HILL WITH DEER, AND ON TOP THE MINARETS AND DOMES OF BUILDINGS.

Delhi School.

(MEASURING $12\frac{1}{8}$ by $9\frac{3}{8}$ INCHES.)

(India. XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXIX.).

£25

Indian (Delhi School)—*continued*

164 LISTENING TO SUPPLICATIONS.

A SCENE AT NIGHT ON A MADRISA (TERRACE). A PRINCE BEING LED TOWARDS HIS COUCH UNDER A MOON AND STARRY SKY BY TWO LADIES WHOSE ARMS ARE AROUND HIM, WHILE A SERVANT HOLDS A CANDLE, AND ANOTHER STANDS BY WITH A MUSICAL INSTRUMENT (TAMBURA-VINA).

Delhi School.

(MEASURING $9\frac{3}{4}$ by $6\frac{3}{4}$ INCHES.)

(India. XVIIth Century.)

£15 15s

165 A HINDU LADY SEATED BESIDE HER BED, ON THE MADRISA (TERRACE), OUTSIDE A PALACE PREPARING FOR REPOSE, TWO MUSICIANS BEFORE HER, AND A COMPANY OF SIX FEMALE ATTENDANTS WITH REFRESHMENTS, ETC., ALL ATTIRED IN GAY COSTUMES, BEAUTIFULLY ILLUMINATED AND HEIGHTENED WITH GOLD. ON BACK A FINE SPECIMEN OF CALLIGRAPHY.

Delhi School.

(MEASURING $10\frac{3}{4}$ by $7\frac{1}{8}$ INCHES.)

(India. XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXX.).

£18 18s



A HINDU LADY preparing for repose.
Delhi School.
India. XVIIIth Century.
See Item No. 165.



Portrait of BAHADUR, late Emperor of Delhi, with his sons.
Delhi School.

Delhi. About A.D. 1820.
See Item No. 166.

Indian (Delhi School)—*continued*.

166 **PORTRAIT OF BAHADUR**, LAST EMPEROR OF DELHI, SEATED ON HIS FAMOUS PEACOCK THRONE CLAD IN GOLDEN GARMENTS COVERED WITH PEARLS AND OTHER JEWELS. ON EITHER SIDE OF HIM STAND HIS SONS, WHOSE NAMES ARE GIVEN BELOW; MIRZA ABU SAFAR WALIHODA, SHAH ZADAH MIRZA SELIM, MIRZA JAHANGIR BAHADUR, MIRZA BABUR. OTHER COURT OFFICIALS ARE STANDING AROUND WHOSE NAMES ARE ALSO GIVEN. THE THRONE IS SITUATED BENEATH A CANOPY OF CLOTH OF GOLD. THE MINIATURE IS A REMARKABLE EXAMPLE OF THE DELHI SCHOOL.

(Delhi. About 1820.)

(MEASURING $7\frac{1}{2}$ by 5 INCHES.)

(SEE ILLUSTRATION, PLATE No. LXXI.).

£85

INDIAN (Indo-Persian or Moghul School).

MAGNIFICENT DECORATIVE PORTRAIT OF THE EMPEROR AURANGZIB ON HIS
STATE ELEPHANT.

- 168 **THE EMPEROR AURANGZIB** IN A COSTUME OF WHITE EMBROIDERED WITH FLOWERS SEATED ON HIS STATE ELEPHANT, ADORNED WITH GOLD EMBROIDERED SADDLE-CLOTH, WITH A MAHOUT IN FRONT, IN A LANDSCAPE. WITH AN ANIMATED AND FLORAL BORDER IN WATER-GOLD, ON DARK BLUE BETWEEN TWO NARROW BORDERS.

Moghul School.

(MEASURING $13\frac{1}{2}$ by $10\frac{1}{4}$ INCHES.)

(India. XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXII.).

£45

- 169 **THE NATIVITY AND ADORATION OF THE MAGI.**

MINIATURE WITH EUROPEAN INFLUENCE. WITH DELICATE COLOURS.

Moghul School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIth Century.)

£8 8s

- 170 **PORTRAIT OF AN INDIAN RULER.**

MINIATURE, CAREFULLY DRAWN WITH ANIMATED MARGINS OF BLUE SHOWING DEER, BIRDS, BEARS, MONKEYS, TREES, FLOWERS, ETC.

Moghul School.

(MEASURING $6\frac{3}{4}$ by $3\frac{1}{2}$ INCHES.)

(India. XVIIth Century.)

£3 3s

- 171 **PORTRAIT OF A PRINCE.**

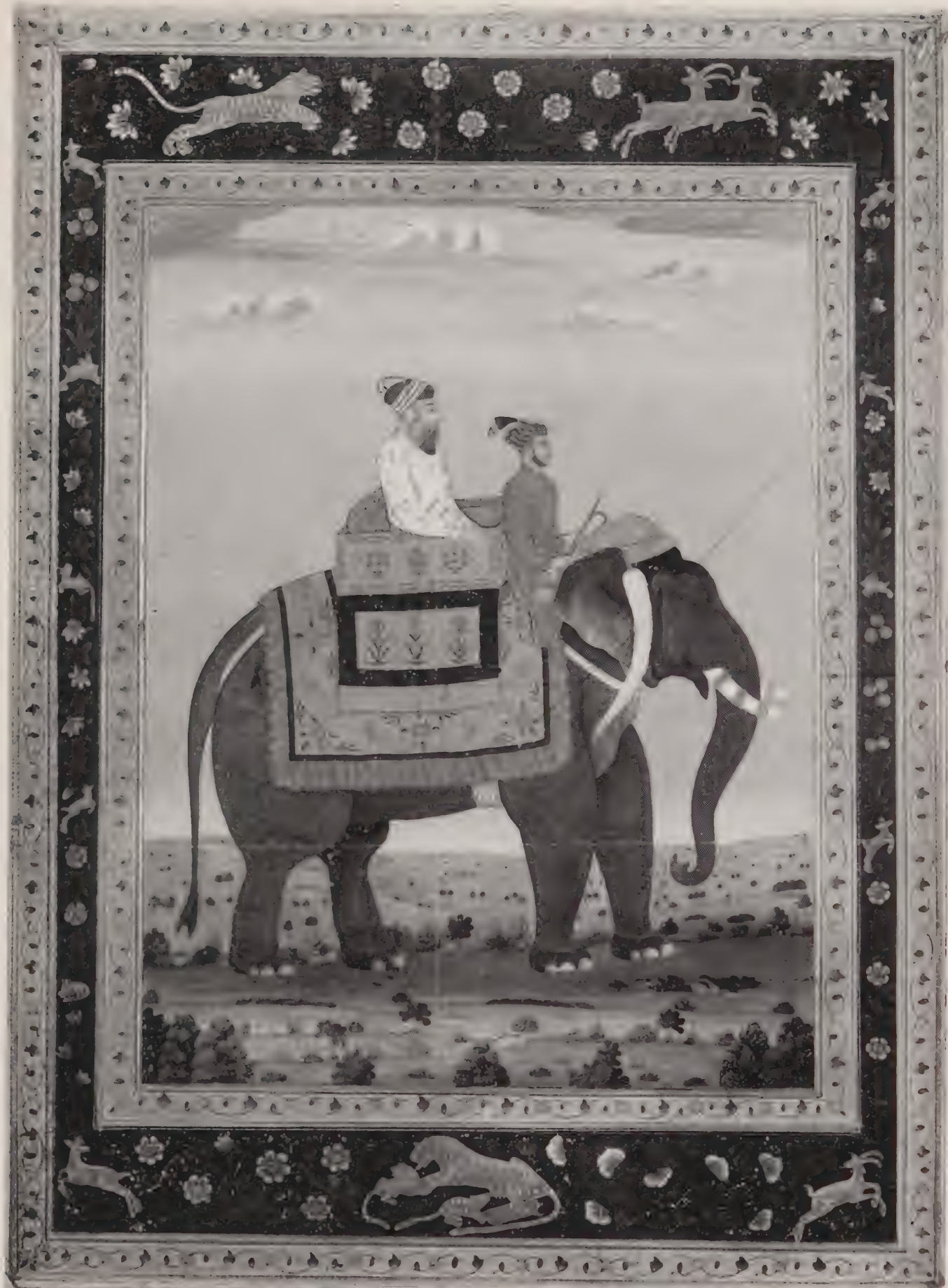
MINIATURE SHOWING A PRINCE WITH VERY DARK COMPLEXION, A FINE TURBAN ON HIS HEAD, ADMIRING TWO ROSES IN HIS HAND. HE BEARS A SWORD, SHIELD, AND DOUBLE-HANDLED DAGGER.

Moghul School.

(MEASURING $8\frac{1}{4}$ by 5 INCHES.)

(India. XVIIth Century.)

£3 3s



"THE EMPEROR AURANGZIB ON HIS STATE ELEPHANT."

Magnificent decorative portrait.

Moghul School.

India. XVIIth Century.

See Item No. 168.



Portrait of SHAMIN.
Moghul School.
See Item No. 172.

Indian (Indo-Persian or Moghul School)—*continued*.

- 172 **VERY FINE PORTRAIT OF SHAMIN**, A FAMOUS INDIAN RULER AND HOLY MAN. A MURCHAL BEARER BEHIND HIM. A BEAUTIFUL PORTRAIT OF THE GREY-BEARDED INDIAN. A VERY DECORATIVE AND LARGE MINIATURE.

Moghul School.

(MEASURING 11 by 8½ INCHES.)

(India. XVIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXIII.) **£42**

- 173 **A SHAH SEATED ON A TERRACE OF HIS PALACE**, WITH A PAVILION IN THE BACKGROUND; IN THE FOREGROUND A GARDEN AND FOUNTAIN, THE SHAH IS WEARING WONDERFUL PEARLS AND HOLDS A FLOWER, BEFORE HIM AN ATTENDANT.

Moghul School.

(MEASURING 9 by 6 INCHES.)

(India. XVIIth Century.) **£10 10s**

- 174 **SHAH JEHAN VISITING A HOLY MAN**; A WELL-KNOWN SCENE OFTEN REPRESENTED; SHAH JEHAN, RICHLY DRESSED, IS SEATED BEFORE THE HOLY MAN, IN FRONT OF A SMALL HOUSE WITH A YELLOW ROOF.

VERY FINE MINIATURE.

Moghul School.

(MEASURING 7½ by 5 INCHES.)

(India. XVIIIth Century.) **£10 10s**

- 175 **INDIAN TEACHER** SURROUNDED BY SEVEN DISCIPLES SEATED ON TERRACE. FINE CLOUD EFFECT IN DISTANCE. CALLIGRAPHY ON BACK.

Moghul School.

(MEASURING 9 by 6¾ INCHES.)

(India. Late XVIIIth Century.) **£10 10s**

PREFATORY NOTE.

Rajput Painting.

“ Rajput painting is the Hindu painting of Rajputana and the Panjab Himalayas. Its period may be taken as from about the beginning of the XIIIth Century A.D.—when the Rajputs, dispossessed of capital cities such as Delhi, where classic Indian art and literature was still preserved, began to adjust their life to changed political conditions—to the middle of the XIXth Century. The term Rajput is employed because all the works discussed have been produced under the patronage of Rajput Princes; it conveniently summarises the fact of broad distinction from Moghul; and is preferable to any sectarian name such as Hindu, because that would have too wide a geographical application. Rajput painting is the counterpart of the vernacular literature of Hindustan. A vigorous archaic outline is the basis of its language. Uncompromising as the golden rule of art and life desired by Blake, sensitive, reticent, and tender, it perfectly reflects the self-control and sweet serenity of Indian society. It lends itself to the utterance of serene passion and the expression of unmixed emotions. But such an outline is not only Indian; it leads us back not merely straight to Ajanta, but in its affinities, it is paralleled in Egypt, in pre-Hellenic and Mykenean drawing, and in Assyrian sculpture. This Rajput art is in effect the last phase of a now long-lost style, a style that rises up before us, and awakens in us, as Okakura suggests, an ineffaceable regret. It is an art nearly related to that wonderful school of folk-drama—the yatras of Bengal and rasas of Upper India—that without scenery, without the artistic display of costumes, could arouse emotions which nowadays we scarcely experience.” (From Coomaraswamy's Monograph on Rajput Painting).

INDIAN (Rajput School).

- 177 **A NOBLE INDIAN LADY** WHOSE GOLDEN TROUSERS ARE VISIBLE THROUGH HER DIAPHANOUS ROBES, SETTING OUT FOR A MOONLIGHT WALK FROM HER ZENANA, WITH THREE LADY ATTENDANTS MOST ELEGANTLY DRESSED IN SIMILAR SUMMER ATTIRE, WITH A MAN ATTENDANT DRESSED IN WHITE, BEARING A THREE-WICK LAMP, LEADING A SMALL CHILD BY A LEADING-STRING.

Rajput School.

(MEASURING 12 by 8 INCHES.)

(India. XVIIth Century.)

£12 12s

- 178 **A LADY** SITTING ON A TIGER SKIN IN THE MIDDLE OF A BEAUTIFUL LANDSCAPE, IRIS AND ANEMONES GROWING AROUND HER.

Rajput School.

(MEASURING 7½ by 5½ INCHES.)

(India. XVIIth Century.)

£6 10s

- 179 **RADHA (KRISHNA'S BELOVED) IN MIDST OF FOREST.** DARK TREES IN BACKGROUND. RADHA IS CLOTHED IN RICHLY ORNAMENTED GARMENTS OF PURPLE AND GOLD, HOLDING TWO GAILY COLOURED BULLRUSHES IN HER HANDS. SHE HAS A GOLD CAP WITH PEACOCKS' FEATHERS ON HER HEAD.

VERY DECORATIVE.

Rajput School.

(MEASURING 9 by 6½ INCHES.)

(India. XVIIIth Century.)

£28

- 180 **SULTAN IBRAHIM OF USBECK TARTARY,** SEATED BENEATH A TREE, WHO WITH 1,600 DAMSELS TO GRACE HIS COURT IN THE CITY OF BALK AND AN ARMY OF 1,800,000 SUBJECTS, ABANDONED ALL, TO BECOME A RELIGIOUS DEVOTEE IN THE WILDS OF HIS OWN DOMINIONS. THE KING HAS HIS EYES CLOSED IN PIOUS MEDITATION. A GOLDEN HALO SURROUNDS HIS HEAD. HE IS DRESSED IN LIGHT BLUE TIGHTLY FITTING GARMENTS. IN FRONT ARE THREE FEMALE ANGELS. THEY HAVE WINGS OF VARIEGATED COLOURS AND ARE RICHLY DRESSED IN SKIRTS OF PURPLE, LIGHT GREEN AND CROCUS COLOUR, WITH CLOTH OF GOLD TUNICS COVERED WITH EMBROIDERY. THEY ARE BEARING FOOD FOR THE KING. A VIEW OF THE CITY OF BALK IN THE DISTANCE; THE SKY IS HEAVILY STARRED. A NIGHT SCENE OF SURPASSING BEAUTY.

Rajput School.

(MEASURING 9 by 6½ INCHES.)

(India. XVIIIth Century.)

£25

Indian (Rajput School)—*continued*.

180a **INDIAN PRINCESS** WITH FIVE ATTENDANTS WHO ARE BEARING FANS, FLY-SWITCHES, ETC., SITTING ON A COUCH BY THE BORDER OF AN ARTIFICIAL LAKE IN WHICH INDIAN DUCKS ARE SWIMMING, SHE IS SITTING WITH HER FEET IN THE WATER AND COOLING THEM BY THE LIGHT OF THE MOON. THREE FOUNTAINS ARE PLAYING IN THIS LAKE. BY THE SIDE OF THE PAVILION IS A CHARMING INDIAN FORMAL GARDEN COVERED WITH DAISIES AND CROSSED BY CANALS OUT OF WHICH FOUNTAINS ARE SPRINGING, RIGHT AT THE BACK IS A SIMILAR VIEW OF AN INDIAN PRINCESS RECLINING ON A COUCH BENEATH A CANOPY OF CLOTH OF GOLD ATTENDED BY SIX LADIES. IN THE DISTANCE IS A VIEW OF THE PALACE WALLS.

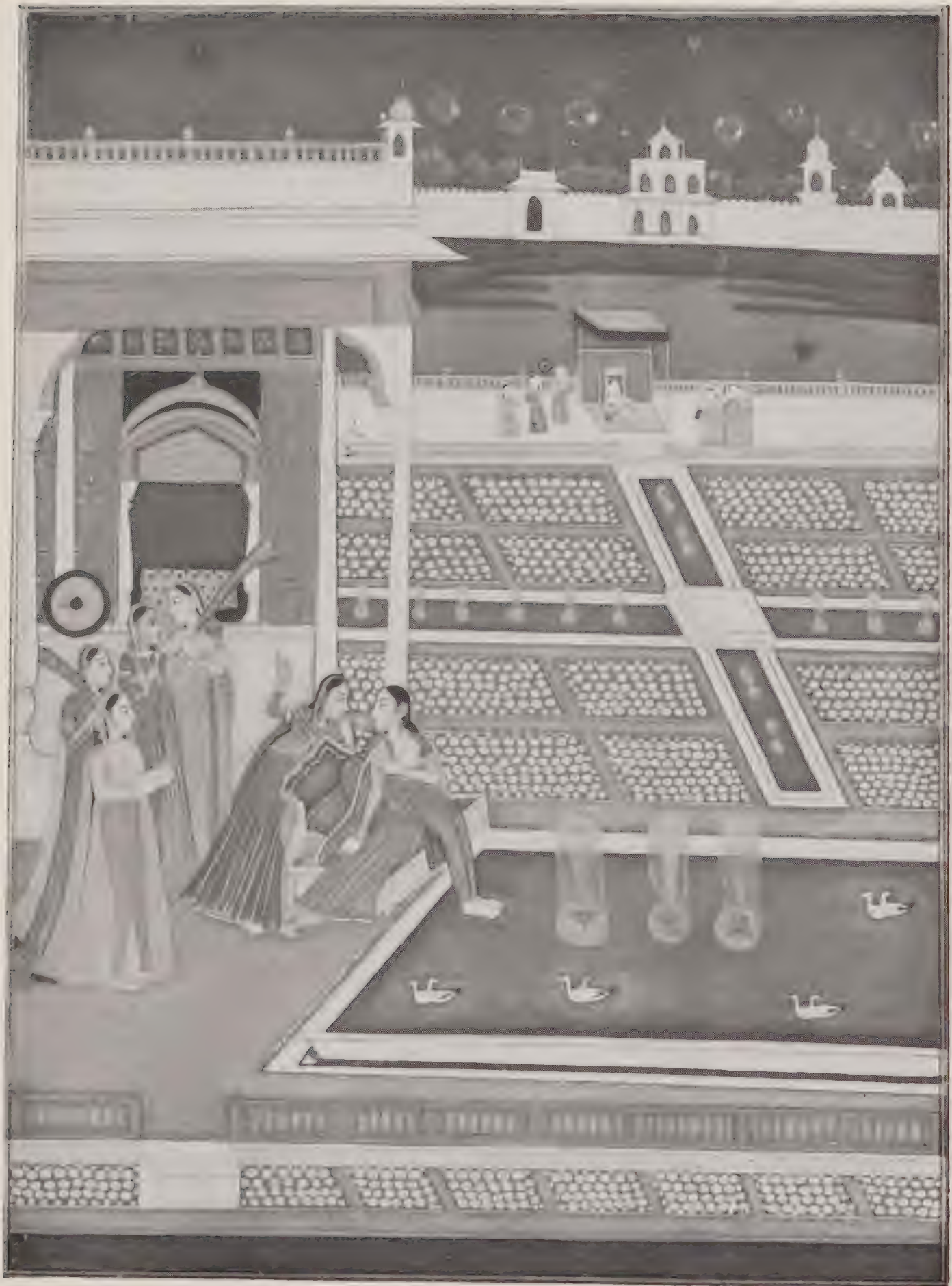
Rajput School.

(MEASURING 12 by 9 INCHES.)

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXIV.).

£18 18s.



INDIAN PRINCESS WITH ATTENDANTS.
India. XVIIIth Century.
See Item No. 180a.



NOBLE LADY Reclining on a Couch.
India. XVIIIth Century.
See Item No. 181.

Indian (Rajput School)—*continued*.

181 NOBLE LADY RECLINING ON A COUCH ON THE MADRISA, SMOKING A HOOKAH AND BEING FANNED BY AN ATTENDANT, TURNING ROUND TO CONVERSE WITH A LADY MUSICIAN. IN THE WINDOW OF A HEXAGONAL PAVILION AT THE BACK A LADY IS SEATED LOOKING INTO THE CHARMING GARDEN IN WHICH LILIES ARE GROWING IN GREAT PROFUSION. BEHIND THE GARDEN WALL BEAUTIFUL TREES ARE BLOSSOMING. THE LADIES HAVE THEIR HANDS AND FEET STAINED WITH HENNAH.

Rajput School.

(MEASURING $11\frac{7}{8}$ by $8\frac{7}{8}$ INCHES.)

(India. XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXV.).

£25

182 RADHA (THE BELOVED OF KRISHNA) STANDING ON RIVER BANK, WITH STRINGS OF PEARLS IN EACH HAND, RICHLY GARBED IN GOLD EMBROIDERED SKIRT, WITH EMBROIDERED FLOWERS IN GREEN AND PURPLE. SURROUNDING HER ARE THREE PEACOCKS. IN BACKGROUND IS A VIEW OF THE RIVER AND BIRDS AND TOWNS ON DISTANT HILLS.

Rajput School.

(MEASURING 9 by $6\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£25

The above is illustrative of the "Rag-Mala, a collection of forty-two allied melodies, known and at once recognized by all educated Hindus. Each of these melodies is understood to be a musical description of a certain pictorial composition, or, as the idea is reversible, each music-picture is a coloured interpretation of the particular melody with which it is associated. In other words, the musician plays from a picture, and the artist paints from a tune. Pictures illustrating the group of Indian musical compositions known as the Rag-Mala also often issued from the brush of the Pahari painter, and this combination of the two arts of painting and music is of special interest on account of the wide field which a study of this "visualised music" opens up. It emphasises, among other things, the peculiar position that the arts generally occupied in the culture of the people, and the close relation that existed between the different forms of artistic expression."

Indian (Rajput School)—*continued*.

THE SPRING FESTIVAL.

- 183 **KRISHNA ON A MADRISA**, IN THE SPRING, AT THE CELEBRATION OF THE SPRING FESTIVAL, HE IS SURROUNDED BY A BAND OF SEVEN MUSICIANS, TWELVE OTHER WOMEN, ALL GAILY DRESSED, AND TWO CHILDREN, FOUR OF THE WOMEN ARE BUSILY EMPLOYED IN SQUIRTING HENNAH AT ONE ANOTHER FROM GOLDEN SQUIRTS. BRILLIANTLY ILLUMINATED MINIA-TURE IN GOLD AND COLOURS.

Rajput School.

(MEASURING 13 by 10 INCHES.)

(India. Late XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXVI.) **£22 10s**

- 184 **KRISHNA THE INDIAN DEITY**, CROWNED, DANCING WITH RADHA AT THE FEAST. SIX LADY ATTENDANTS, RICHLY DECORATED AND PLAYING MUSICAL INSTRUMENTS DANCING ROUND. ONE IS SQUIRTING SAFFRON ON THE DANCING PAIR. AT BACK, MAGNIFICENT VIEW OF A FOREST WITH GIANT CRANES PERCH-ING ON THE BEAUTIFULLY PAINTED TREES.

Rajput School.

(MEASURING 8½ by 6½ INCHES.)

(India. Late XVIIIth Century.)

£22 10s



THE SPRING FESTIVAL.
Rajput School.
India. Late XVIIIth Century.
See Item No. 183.



INDIAN JUGGLERS.
Rajput School.
India. Late XVIIIth Century.
See Item No 185.

Indian (Rajput School)—*continued*.

- 185 **INDIAN JUGGLERS PERFORMING** ON THE LEFT, AT THE BACK ARE THE MANIFESTATIONS OF HINDU DIVINITIES, IN THE FOREGROUND ARE A PAIR OF GREEN CROCODILES ADMIRING THE JUGGLERS, WHILE OUT OF THE BATHING POND TWO ELEPHANTS ONE WHITE AND ONE BLACK CHORTLING WITH JOY. CLEVERLY DESIGNED AND PAINTED INDIAN MINIATURE IN GOLD AND COLOURS.

Rajput School.

(MEASURING 10 by 7 INCHES.)

(India. Late XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXVII.).

£22 10s

186 **SIVARAU HARI.**

PORTRAIT OF SIVARAU HARI SEATED IN CONVERSATION WITH ANOTHER MAN IN A RETIRED NOOK OF HIS HOUSE.

Rajput School.

(MEASURING 10 $\frac{3}{4}$ by 7 INCHES.)

(India. XVIIIth Century.)

£3 3s

- 187 **RADHA (THE LOVER OF KRISHNA)** GARBED IN RICH CLOTH OF GOLD GARMENTS WITH A MUSICAL INSTRUMENT ON HER BACK, SEATED IN ADMIRATION BEFORE A LARGE TREE. AT BACK, A VIEW OF A DISTANT PALACE. IN FRONT, TWO DUCKS SWIMMING IN A RIVER. THE LADY HAS LOST ONE SHOE.

Rajput School.

(MEASURING 9 by 6 $\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£21

The above is illustrative of the Rag-Mala, a collection of forty-two allied melodies, known and at once recognized by all educated Hindus. Each of these melodies is understood to be a musical description of a certain pictorial composition, or, as the idea is reversible, each music-picture is a coloured interpretation, of the particular melody with which it is associated. In other words, the musician plays from a picture, and the artist paints from a tune. Pictures illustrating the group of Indian musical compositions known as the Rag-Mala also often issued from the brush of the Pahari painter, and this combination of the two arts of painting and music is of special interest on account of the wide field which a study of this "visualised music" opens up. It emphasises, among other things, the peculiar position that the arts generally occupied in the culture of the people, and the close relation that existed between the different forms of artistic expression.

Indian (Rajput School)—*continued*.

- 187a **THE SPRING FESTIVAL.** INDIAN PRINCESS SEATED IN A GOLD CHAIR, SMOKING A HOOKAH, WATCHING HER LADIES ENJOYING THEMSELVES IN A PARK. THERE ARE 38 LADIES IN ALL. THREE ARE SWINGING, EIGHT ARE SEATED IN SWING-BOATS, SOME ARE PICKING FRUIT. ONE LADY IS BEING MASSAGED, AFTER TAKING OFF HER SHOES. IN THE BACK-GROUND ARE GREAT LAKES, ORCHARDS AND HILLS. BEAUTIFULLY EXECUTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING 12 by 17 INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXVIIA.).

£25

- 188 **KRISHNA STANDING BESIDE A TREE** NEAR THE BANKS OF A BROAD RIVER, ON BOTH SIDES OF HIM ARE COWS, THE LOWER PORTION OF WHOSE BODIES ARE PAINTED WITH HENNAH, AND WHO WEAR GOLDEN BELLS ROUND THEIR NECKS. TWO MAIDENS DRESSED IN PURPLE AND GOLD ARE BRINGING HIM TO THE COWS. FLOWERS AND BLOSSOMING TREES AND A VIEW OF THE DISTANT PALACES LEND ENCHANTMENT TO THE VIEW.

Rajput School.

(MEASURING 13 by 9½ INCHES.)

(India. Late XVIIIth Century.)

£16 16s

- 189 **MOTHER AND CHILD.** THE MINIATURE IS CARRIED OUT IN VERY RICH COLOURS. THE CHILD IS GARBED IN CLOTH OF GOLD, AND THE MOTHER IS DRESSED IN A RICHLY EMBROIDERED SAFFRON COLOURED DRESS COVERED WITH A GOLD MANTLE. SHE HAS A GOLD HEAD-DRESS AND A GREEN AND VIOLET ROBE ROUND HER. THE CHAIR OR SEAT IS EMBROIDERED WITH RED AND BLUE FLOWERS. AT BACK IS A VIEW OF A GARDEN, LAKE AND MOUNTAINS, RICHLY DECORATED SKY AND FOREST. THE MINIATURE IS RATHER REMINISCENT OF AN ITALIAN VIRGIN AND CHILD. A RARE EXAMPLE OF EUROPEAN ART INFLUENCING INDIAN ART.

Rajput School.

(MEASURING 10 by 7 INCHES.)

(India. XVIIIth Century.)

£15 15s



THE SPRING FESTIVAL.
India. XVIIIth Century.
See Item No, 187a.



A LADY ON A TERRACE.
India. XVIIIth Century.
See Item No. 189a.

Indian (Rajput School)—*continued*.

189a **A LADY ON A MADRISA** (TERRACE). IN FRONT OF HER ARE THREE MUSICIANS. BEHIND HER THREE ATTENDANTS. SHE IS RECLINING ON A CARPET, BEFORE HER IS A PAVILION, CONTAINING BEAUTIFUL PORCELAIN, IN THE BACKGROUND IS AN ORCHARD SURROUNDED BY A RIVER IN WHICH ARE WATER-FOWL, STILL FURTHER BACK IS A BEAUTIFUL LANDSCAPE IN WHICH A HERMIT (SITTING ON A TIGER-SKIN) IS SMOKING AN EXCEEDINGLY LONG HOOKAH. GAZELLES, PARROTS, CRANES AND NUMEROUS OTHER GAILY COLOURED BIRDS ARE SPORTING NEAR HIM. DAINILY CARRIED OUT IN GOLD AND COLOURS.

Rajput School.

(MEASURING 12 by 9½ INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXVIII.) £16 16s

190 **INDIAN PRINCE**, KNEELING BEFORE PRINCESS SITTING ON RAISED COUCH. TWO LADY ATTENDANTS. AT BACK, VIEW OF TERRACE PAVILION, SURROUNDED BY TREES.

Rajput School.

(MEASURING 9 by 6½ INCHES.)

(India. Early XVIIIth Century.) £15 15s

The above is illustrative of the Rag-Mala, a collection of forty-two allied melodies, known and at once recognized by all educated Hindus. Each of these melodies is understood to be a musical description of a certain pictorial composition, or as the idea is reversible, each music-picture is a coloured interpretation of the particular melody with which it is associated. In other words, the musician plays from a picture, and the artist paints from a tune. Pictures illustrating the group of Indian musical compositions known as the Rag-Mala also often issued from the brush of the Pahari painter, and this combination of the two arts of painting and music is of special interest on account of the wide field which a study of this "visualised music" opens up. It emphasises, among other things, the peculiar position that the arts generally occupied in the culture of the people, and the close relation that existed between the different forms of artistic expression.

Indian (Rajput School)—*continued*.

- 190a **KRISHNA.** KRISHNA STANDING ON A TERRACE IN THE MIDDLE OF A BEAUTIFUL GARDEN, FULL OF GAILY COLOURED FLOWERS AND FRUIT-TREES, SURROUNDED BY NINE LADIES, IN THE BACKGROUND IS A PAVILION, IN FRONT OF WHICH ARE FOUNTAINS AND BEDS OF RED AND YELLOW FLOWERS. BEAUTIFULLY ILLUMINATED MINIATURE IN GOLD AND COLOURS WITHIN A DAINTY FLORAL BORDER.

Rajput School.

(MEASURING 14 by 11 INCHES).

(India. Late XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXIX.).

£31 10s

- 191 **A HOLY WOMAN,** REPOSING UNDER A TREE. FOUR ATTENDANTS ON HER LEFT. AT BACK, HER BUFFALO CART. RICH LANDSCAPE. IN FOREGROUND, A POOL, COVERED WITH FLOWERING LOTUS AND LOTUS LEAVES. AT BACK, VIEW OF SETTING SUN AND BIRDS SITTING ON THE TREES.

Rajput School.

(India. XVIIIth Century).

£22 10s

- 192 **PORTRAIT OF KAIM KHAN, SON OF RANSHAN-UL-DAWLAH.** THE PRINCE IS CONTEMPLATING A FLOWER. HE IS RICHLY DRESSED IN PURPLE AND GOLD AND IS SITTING ON A FINELY EMBROIDERED PERSIAN CARPET. BEHIND HIM IS A MURCHAL BEARER, HOLDING HIS HANDKERCHIEF. ABOVE THE HEADS OF THE TWO IS A FINELY EMBROIDERED CANOPY. BEHIND IS A VIEW OF THE GARDEN WITH PURPLE AND RED FLOWERS. A VERY DECORATIVE MINIATURE.

Rajput School.

(India. XVIIIth Century).

£15 15s



KRISHNA IN THE GARDEN.
Rajput School.
India. XVIIIth Century.
See Item No. 190a.



“KRISHNA CROWNED ON DIVAN.”

(greatly reduced.)

Rajput School.

India. XVIIth Century.

See Item No. 194.



ILLUSTRATION TO THE RAGMALA.

Rajput School.

India, Early XIXth Century.

See Item No. 194a

Indian (Rajput School)—*continued*.

- 194 **KRISHNA**, CROWNED, SITTING ON RAISED DIVAN, WITH LADY. FAN BEARER AT BACK AND THREE LADY ATTENDANTS IN FRONT PREPARING A MEAL. VIEW OF GARDEN PAVILION AT BACK AND TREES. VERY FINE.

Rajput School.

(MEASURING 9 by 6½ INCHES).

(India. XVIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXX.).

£20

- 194a **RAGMALA**. ILLUSTRATIONS OF THE 48 RAGMALAS. 17 RAJPUT MINIATURES OF INDIAN SCENES, SANSKRIT TEXT, BEAUTIFULLY PAINTED IN GOLD AND COLOURS. THE MINIATURES ILLUSTRATE RAGMALAS Nos. 4, 5, 6, 8, 9, 11, 12, 14, 15, 16, 18, 20, 22, 25, 28, 29, 33.

Rajput School.

(MEASURING 9 by 6 INCHES).

(India. Early XIXth Century).

(SEE ILLUSTRATION, PLATE No. LXXX.).

£31 10s

- 194b **NADIR SHAH**. A PORTRAIT EXECUTED IN GOLD AND COLOURS OF NADIR SHAH. HE IS RECLINING ON A CARPET AND HOLDING HIS SWORD WITH BOTH HANDS. ROUND HIS NECK HE WEARS AN EMERALD CHAIN.

Rajput School.

(MEASURING 8½ by 7 INCHES).

(India. XVIIIth Century).

£5 5s

Indian (Rajput School)—*continued*.

- 195 **QUEEN**, WITH RICH RINGS OF PEARLS ROUND HER NECK AND FEET, SEATED IN AN ORNAMENTAL CHAIR. THE LADY IS CLOTHED IN A RICHLY EMBROIDERED CHRYSANTHEMUM COLOURED GARMENT. HER ATTENDANTS ARE CLOTHED IN BLUE, GREEN AND CROCUS COLOURED GARMENTS.

THE MINIATURE IS SURROUNDED BY A BORDER OF FLOWERS, AND HAS A VERY DECORATIVE EFFECT.

Rajput School.

(MEASURING 10 by 8 INCHES).

(India. About 1750.)

(SEE ILLUSTRATION, PLATE No. LXXXI.).

£12 12s

196 **HAWKING.**

A LADY ABOUT TO SEND HER FAVOURITE HAWK TO CATCH SOME BIRDS IN THE DISTANT BACKGROUND. IN FRONT IS A SILVER POOL WITH LOTUSES GROWING ON THE SURFACE. A CHARMING INDIAN MINIATURE.

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.)

£12 10s

The following note from "Brown's Indian Painting," can be held to refer to the above miniature. "A silver priming was also used, especially in connection with the representation of still water over which lotus flowers and other aquatic plants were painted."

- 197 **MINIATURE OF A LADY** SEATED ON THE GRASS PLAYING A MUSICAL INSTRUMENT, BY HER SIDE TWO APPLES, A FLASK AND A GOLDEN WINE-CUP.

Rajput School.

(MEASURING 8 by 5 INCHES.)

(India. XVIIIth Century.)

£12 10s

- 198 **STORY TELLING.** A LADY WRAPPED IN WINTER ROBES SEATED IN THE ALCOVE OF A PALACE LISTENING TO A FEMALE STORY-TELLER, SQUATTING BEFORE HER, AND ANOTHER WOMAN STANDING BY. THE CARPET IS OF A VERY INTERESTING PATTERN.

Rajput School.

(MEASURING $8\frac{7}{8}$ by $5\frac{1}{2}$ INCHES.)

(India. XVIIIth Century.)

£10 10s

PLATE LXXVI.



QUEEN, with rich rows of pearls.

Miniature. (Greatly reduced.)

Rajput School.

India. About A.D. 1750

See Item No. 195.



MIRZA ABUL HASSAM.
Rajput School.
India. About A.D. 1700
See Item No. 198a

Indian (Rajput School)—*continued*.

198a **MIRZA ABUL HASSAM** STANDING BY A LAKE WHERE WATER-FOWL ARE CONGREGATED, HOLDING A HAWK, HIS WHITE HORSE STANDING BEHIND HIM. BEAUTIFUL INDIAN MINIA-TURE.

Rajput School.

(SIZE $10\frac{1}{2}$ by $7\frac{1}{2}$ INCHES.)

(India. About A.D. 1700.)

(SEE ILLUSTRATION, PLATE No. LXXXII.) **£16 10s**

199 **THE GOLDEN AGE.**

KRISHNA SITTING AT THE OPEN BALCONY OF A PALACE IN A GARDEN, BELOW ARE THIRTEEN FOUNTAINS; A SNAKE, A PEACOCK, CURIOUSLY COLOURED DUCKS, ANTELOPES, TIGERS, CRANES, ELEPHANTS, AND GAZELLES, ARE LIVING AT PEACE. CHARMINGLY COLOURED MINIATURE.

Rajput School.

(MEASURING 11 by 8 INCHES.)

(India. Early XVIIIth Century.)

£10 10s

200 **TWO PRINCES HAWKING.**

DELICATE DRAWING LIGHTLY TINTED.

Rajput School.

(MEASURING 6 by 5 INCHES.)

(India. XVIIIth Century.)

£10 10s

Indian (Rajput School)—*continued*.

200a **IDYLL AT THE WELL.** AN INDIAN PRINCE MOUNTED ON A FINE WHITE HORSE GAILY CAPARISONED, ATTENDED BY THREE MEN, IS RECEIVING WATER IN A CUP FROM AN INDIAN DAMSEL STANDING ROUND THE MOUTH OF A WELL. SIX OTHER INDIAN LADIES ARE OCCUPIED IN GETTING WATER FROM THE WELL AND IN CONVERSATION. ALL ARE GAILY DRESSED AND COVERED WITH PEARLS AND JEWELLERY. THE BACKGROUND A FOREST OF PALMS AND OTHER TREES IS BEAUTIFULLY INDICATED, OVER WHICH THE SUN IS SETTING. BRILLIANTLY ILLUMINATED MINIATURE IN GOLD AND COLOURS.

Rajput School.

(MEASURING 12 by 10 INCHES).

(India. Late XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXIII.).

£31 10s

201 **A MIDDAY REST.**

CHARMING DRAWING, DELICATELY TINTED, OF A MID-DAY HALT BY THE ROADSIDE. THE TRAVELLERS ARE PICTURESQUELY GROUPED, THE LORD AND MASTER OF THE SMALL CARAVAN IS INDOLENTLY RECLINING WHILE AN ATTENDANT IS MASSAGING HIS FEET. A LUGGAGE-BULLOCK, A HORSE (WHICH IS DRINKING OUT OF A BUCKET SLUNG OVER ITS EARS), AND TWO CAMELS ARE LYING ROUND ABOUT. FINE SPECIMEN OF CALLIGRAPHY ON BACK.

Rajput School.

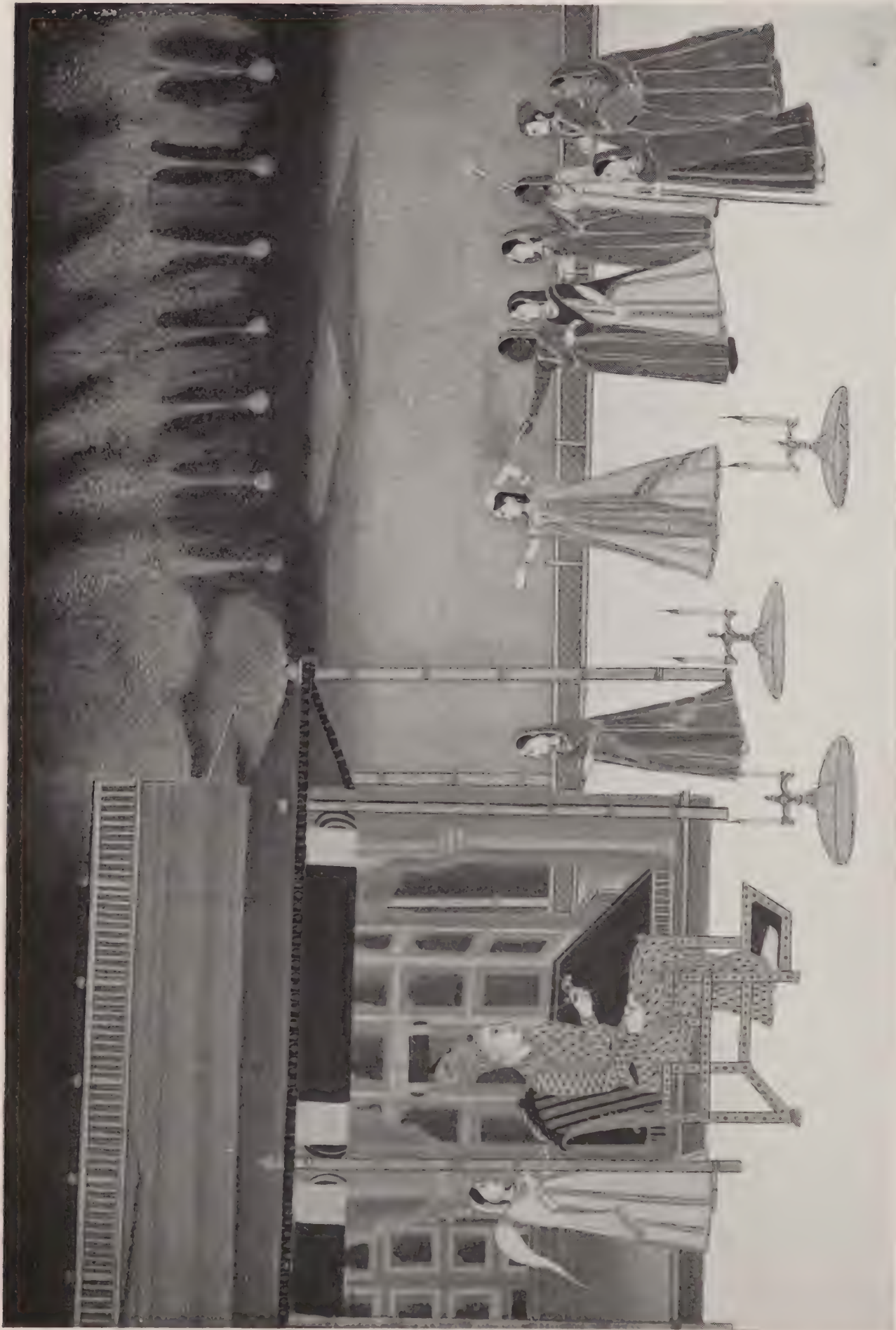
(MEASURING 6½ by 9 INCHES.)

(India. XVIIIth Century.)

£10 10s



Idyll at the Well.
Rajput School.
India, Late XVIIIth Century.
See Item No. 200a



"THE HULI FESTIVAL AT THE VERNI EQUINOX."
Delhi School
India, XVIIIth Century.
See Item No. 201a.

Indian (Rajput School)—*continued*.

201a **THE HULI FESTIVAL AT THE VERNAL EQUINOX.**

A PRINCE SEATED UNDER AN AWNING BESIDE A PALACE HOLDING A JEWELLED AIGRETTE AND WATCHING THE PERFORMANCE OF A FEMALE DANCER AND SEVEN MUSICIANS, WITH CANDLES LIGHTING THE SCENE, IN THE DISTANCE FIREWORKS ARE RISING IN THE AIR FROM BEHIND SHRUBBERY.

Delhi School.

(MEASURING $11\frac{3}{4}$ by 17 INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXIV.). £21

202 **AN INDIAN RULER SITTING WITH A HAWK ON HIS GLOVED RIGHT HAND, BENEATH A STATE PARASOL. MINIATURE IN GOLD AND COLOURS.**

Rajput School.

(MEASURING 7 by 5 INCHES.)

(India. XVIIIth Century.) £8 10s

203 **A LADY ENTERTAINED, IN A QUADRANGLE, AND LADIES IN WINDOWS OF THE WALLS IN THE BACKGROUND, BEYOND WHICH IS A GROVE OF TREES AND A PAVILION.**

Rajput School.

(MEASURING $7\frac{1}{2}$ by $7\frac{5}{8}$ INCHES.)

(India. XVIIIth Century.) £8 8s

204 **MAJNUN WITH HIS DOG IN THE DESERT.**

WITH A FINE BORDER OF FOXES, ANTELOPES, GAZELLES, CROWS, TIGERS, ETC.

DELICATE INDIAN DRAWING, LIGHTLY TINTED. FINE SPECIMEN OF CALLIGRAPHY ON BACK.

Rajput School.

(MEASURING 6 by 7 INCHES.) (Wormed.)

(India. XVIIIth Century.) £8 8s

Indian (Rajput School)—*continued*.

- 204a **CHURRUS EATERS.** A GROUP OF SIXTEEN MEN UNDER A TREE, OUTSIDE A HUT, ENGAGED IN EATING OR PREPARING CHURRUS (A RESINOUS PRODUCT OF HEMP), AND ONE IN THE FOREGROUND PLAYING A MUSICAL INSTRUMENT. INDIAN MINIA-TURE CAREFULLY EXECUTED IN SUBDUED COLOURS.

Kangra School.

(MEASURING 12 by $7\frac{1}{4}$ INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXV.).

£21

- 205 **INDIAN RULER** SEATED ON HIS THRONE, A FLY-SWITCH IN HIS HAND, RICHLY COVERED WITH GOLD AND JEWELS, ABOVE HIS HEAD IS A GOLD STATE PARASOL. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $5\frac{3}{4}$ INCHES.)

(India. XVIIIth Century.)

£7 7s

- 206 **INDIAN RULER** SEATED ON HIS THRONE, A JEWELLED ORNA-MENT IN HIS HAND, HE IS DRESSED IN LIGHT GREEN, ABOVE HIS HEAD IS A GOLD STATE PARASOL. HE IS COVERED WITH GOLD JEWELS AND IS BLACK BEARDED. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING 8 by 6 INCHES.)

(India. XVIIIth Century.)

£7 7s

- 207 **INDIAN RULER** SEATED ON HIS THRONE, A JEWELLED ORNAMENT IN HIS HAND, HE IS DRESSED IN ORANGE, ABOVE HIS HEAD IS A GOLD STATE PARASOL. HE IS COVERED WITH GOLD AND JEWELS AND IS BEARDLESS. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $8\frac{1}{2}$ by 6 INCHES.)

(India. XVIIIth Century.)

£7 7s



THE CHURRUS EATERS.
Rajput School.
India. XVIIIth Century
See Item No. 204a.

PLATE LXXXVI.



Portrait (reduced) of RAJAH JAGGUT SINGH, of Udaipur.

Rajput School.

XVIIIth Century.

See Item No. 207a.

Indian (Rajput School)—*continued*.

- 207a **PORTRAIT OF RAJAH JAGGUT SINCH**, THE RULER OF UDAPUR. THE RAJAH IS REPRESENTED SITTING ON A HORSE WHICH IS PRANCING ABOUT.

VERY INTERESTING DRAWING IN HEIGHTENED COLOURS.

Rajput School.

(MEASURING 9 by 7 INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXVI.).

£7 10s

- 208 **MAHARAJA RAJA SINCH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, ADMIRING A ROSE.

Rajput School.

(MEASURING 8 by 5½ INCHES.)

(India. 1787.)

£5 5s

- 209 **INDIAN RULER SEATED ON HIS THRONE**, A JEWELLED ORNAMENT IN HIS LEFT HAND, AN AXE IN HIS RIGHT, HE IS DRESSED IN CLOTH OF GOLD, ABOVE HIS HEAD IS A GOLD STATE PARASOL. HIS HAT IS COVERED WITH PEARLS. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING 8½ by 5½ INCHES).

(India. XVIIIth Century).

£7 7s

- 210 **MAHARAJA SURAT SINGH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, STANDING ON THE MADRISA.

Rajput School.

(MEASURING 10½ by 7 INCHES).

(India. 1787).

£6 6s

Indian (Rajput School)—*continued*.

- 210a **PORTRAIT OF AN INDIAN NOBLE** CONTEMPLATING A ROSE, HE IS HOLDING A SWORD IN HIS LEFT HAND. PAINTED ON A LIGHT BROWN BACKGROUND.

Rajput School.

(MEASURING 8 by $4\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXVII.). £9 9s

- 211 **INDIAN HOLY MAN**, DELICATELY DRAWN INDIAN DRAWING, ENTIRELY NUDE EXCEPT FOR A GIRDLE ROUND HIS WAIST, WITH LONG HAIR AND BEARD.

Rajput School.

(MEASURING 7 by $4\frac{1}{2}$ INCHES).

(India. XVIIIth Century). £5 5s

- 212 **AN INDIAN LADY** IN RICH CLOTH OF GOLD AND PURPLE GARMENTS, A VEIL OVER HER HEAD, HOLDS A LIGHT IN HER RIGHT HAND, STANDING BY A PALACE DOOR. HANDSOMELY PAINTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{2}$ INCHES).

(India. XVIIIth Century). £3 3s

- 216 **RAJA BAJI SINGH OF JODHPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJA BAJI OF JODHPUR, IN WHITE DRESS, WEARING A FINE TURBAN, HOLDING A STRING OF BEADS IN HIS RIGHT HAND, A SWORD AT HIS SIDE.

Rajput School.

(MEASURING $10\frac{1}{4}$ by $6\frac{7}{8}$ INCHES).

(India. XVIIIth Century). £5 5s

PLATE LXXXVII.



Portrait of INDIAN NOBLE.

Rajput School.

India. XVIIIth Century.

See Item No. 210a.

PLATE LXXXVIII.



IBRAHIM EDHEM.
Rajput School.
India. XVIIIth Century.
See Item No. 216a.

Indian (Rajput School)—*continued*.

- 216a **IBRAHIM EDHEM.** PORTRAIT EXECUTED IN GOLD AND COLOURS OF IBRAHIM EDHEM, A HOLY RECLUSE, SEATED UNDER A TREE, HOLDING A ROSARY, AND BEFORE HIM FOUR ANGELS WITH DISHES TO MINISTER TO HIS WANTS, WHILE TWO OTHER ANGELS ARE FLYING OVER A HILL TOP IN THE BACKGROUND; IN THE FOREGROUND DUCKS AND WADING BIRDS. ON THE BACK A HALF-PAGE SPECIMEN OF CALIGRAPHY.

Rajput School.

(MEASURING $9\frac{3}{4}$ by $6\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. LXXXVIII.).

£14 14s

217 **MIYANI RAJINI OF KHARPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF MIYANI RAJINI OF KHARPUR, IN YELLOW DRESS, WEARING A HEAD- DRESS OF GREY ORNAMENTED WITH GOLD, HOLDING A FLOWER IN HER LEFT HAND, IN THE FOREGROUND ARE SMALL PINK AND RED FLOWERS.

Rajput School.

(MEASURING $7\frac{1}{2}$ by $5\frac{1}{4}$ INCHES).

(India. XVIIIth Century).

£6 6s

218 **AKBAR SHAH.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF AKBAR SHAH IN WHITE DRESS, TRIMMED WITH GOLD, WEARING A FINE TURBAN, LEANING ON HIS SWORD.

Rajput School.

(MEASURING 10 by $6\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£8 8s

Indian (Rajput School)—*continued*.

218a **INDIAN LADY** IN A COSTUME OF RED AND GREEN RICHLY DECORATED WITH JEWELLERY, STANDING BETWEEN THREE MAGNIFICENT PEACOCKS. THE MINIATURE IS WITHIN DELIGHTFULLY DAINTY DOUBLE BORDERS OF BIRDS, FLOWERS AND BUTTERFLIES, MARIGOLDS, PINKS, ANEMONES, ROSES, NARCISSI, APPLE-BLOSSOM. IN ADDITION THERE IS AN INNER BORDER OF BLUE AND GOLD FLORAL ORNAMENTS.

Rajput School.

(MEASURING 16 by 11 INCHES).

(India. XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. LXXXIX.).

£21

219 **SHAH SIKANDAR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF SHAH SIKANDAR, DRESSED IN BLUE, WITH A VERY LARGE TURBAN, PIERCING A LION WITH HIS LANCE.

THE MINIATURE IS SURROUNDED BY A MAGNIFICENT BORDER PAINTED IN GOLD ON A DARK BLUE GROUND, SHOWING LILIES, BRANCHES, LEAVES, BIRDS, ETC.

Rajput School.

(MEASURING 8 by $5\frac{3}{4}$ INCHES).

(India. XVIIIth Century).

£10 10s

219a **THE TWO LOVERS.** A LADY WITH A GREEN HEADDRESS, WEARING ALL HER JEWELLRY, CROSSING A FLOODED RIVER IN ORDER TO MEET HER LOVER ON HORSEBACK, WHO IS WAITING FOR HER. STREAKS OF LIGHTNING ARE CUTTING THE BLACKNESS OF THE NIGHT. A FINE NIGHT-SCENE ILLUSTRATING THE SORATHI-RAGMALA.

Rajput School.

(MEASURING 11 by $7\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£15 15s



INDIAN LADY AND PEACOCKS.
Rajput School.
India. XVIIIth Century.
See Item No. 218a.



THE LOVE-SWING.
Rajput School.
India. XVIIIth Century.
See Item No. 220.

Indian (Rajput School)—*continued*.

220 **THE LOVE-SWING.**

INDIAN LADY AND GENTLEMAN, SHE WITH A BUNCH OF FLOWERS IN HER RIGHT HAND AND HE SMOKING A HOOKAH, SITTING IN A LOVE-SWING SUSPENDED FROM A RED BAMBOO FRAME. TWO ATTENDANTS DRESSED IN HIGHLY COLOURED COSTUMES ARE PUSHING THEM TO AND FRO. IN THE FOREGROUND IS A POOL IN WHICH FOUR CRANES ARE STANDING. THE GROUND IS STUDDED WITH WILD FLOWERS, DAISIES, WHITE AND RED. WITHIN TRIPLE DELIGHTFUL, DAINTY BORDERS OF BIRDS, BUTTERFLIES AND FLOWERS, MARIGOLDS, RED AND BLUE ANEMONES, IRIS, ROSES.

Rajput School.

(MEASURING 16 by 11 INCHES).

(India. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XC.).

£21

220a **AKBAR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS, OF THE EMPEROR AKBAR, IN WHITE DRESS ORNAMENTED WITH GOLD, WEARING A TURBAN, SITTING ON A COUCH UNDER A GOLD UMBRELLA, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $6\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£10 10s

221 **THE EMPEROR SHAH JAHAN.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE EMPEROR SHAH JEHAN, IN WHITE AND GOLD DRESS, WEARING A TURBAN, RECLINING ON A COUCH ON A FINE CARPET, UNDER THE STATE UMBRELLA, HIS HEAD ENCIRCLED BY A HALO. IN THE BACKGROUND ARE FIVE ATTENDANTS, ALL ATTIRED IN GAY COSTUMES.

Rajput School.

(MEASURING 9 by 7 INCHES).

(India. XVIIIth Century).

£12 12s

Indian (Rajput School)—*continued*.

222 ALAMGIR I.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF ALAMGIR I., IN WHITE DRESS, WEARING A TURBAN, SITTING ON A CRIMSON AND GOLD COUCH, HOLDING A STRING OF BEADS IN HIS RIGHT HAND, HIS HEAD IS ENCIRCLED BY A HALO. IN THE BACKGROUND ARE FOUR FLOWERING SHRUBS.

Rajput School.

(MEASURING $8\frac{3}{4}$ by 6 INCHES).

(India. XVIIIth Century).

£12 12s

223 RAJA MADHU SINGH.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJA MADHU SINGH, IN RED DRESS, WEARING A FINE TURBAN, SITTING ON HIS FAMOUS SILVER THRONE SUPPORTED BY SILVER AND GOLD LIONS, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $9\frac{3}{4}$ by $6\frac{1}{4}$ INCHES).

(India. XVIIIth Century).

£10 10s

224 JAHANGIR.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF EMPEROR JAHANGIR, IN PALE PINK AND WHITE DRESS TRIMMED WITH GOLD, WEARING A TURBAN, LEANING ON HIS SWORD, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $8\frac{1}{2}$ by 6 INCHES).

(India. XVIIIth Century).

£8 8s

225 MIYANI RAJINI OF KHARPUR.

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF MIYANI RAJINI OF KHARPUR, IN ROSE PINK DRESS, WITH HEAD-DRESS OF PINK AND GOLD, HOLDING A FLOWER IN HER LEFT HAND. IN THE FOREGROUND ARE SMALL RED AND PINK FLOWERS.

Rajput School.

(MEASURING $8\frac{1}{8}$ by $5\frac{5}{8}$ INCHES).

(India. XVIIIth Century).

£7 10s

Indian (Rajput School)—*continued*.

226 **NAWAB TUHAF KHAN.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF NAWAB TUHAF KHAN, IN DARK BLUE DRESS ORNAMENTED WITH GOLD, WEARING A TURBAN.

Rajput School.

(MEASURING $10\frac{1}{2}$ by 7 INCHES).

(India. XVIIIth Century).

£6 6s

227 **RAJA BAKHT-SING OF JODHPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJA BAKHT-SING OF JODHPUR, IN WHITE DRESS, WEARING A FINE TURBAN, A SWORD AT HIS SIDE, HIS HEAD ENCIRCLED BY A HALO.

Rajput School.

(MEASURING $9\frac{3}{4}$ by $6\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£5 5s

228 **PARTAB SING, RULER OF JODHPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF PARTAB SING, RULER OF JODHPUR, DRESSED IN RED, KNEELING ON A CUSHION, WEARING A FINE TURBAN, HOLDING A STRING OF BEADS IN HIS RIGHT HAND, BEHIND HIM ARE TWO ATTENDANTS, ONE HOLDING A FAN AND THE OTHER A FLY-SWITCH.

Rajput School.

(MEASURING 11 by $7\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£6 6s

229 **ALAMGIR II.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF ALAMGIR II., IN WHITE DRESS, WEARING A SPLENDID TURBAN, HIS HEAD ENCIRCLED BY A HALO, HOLDING A FLOWER IN HIS LEFT HAND, LEANING ON HIS SWORD.

Rajput School.

(MEASURING $10\frac{1}{8}$ by $6\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£6 6s

Indian (Rajput School)—*continued*.

230 **RANI JANI ASHUA.** (Shuja' ab ud Dowla.)

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RANI JANI ASHUA, IN WHITE DRESS, HOLDING IN HER HANDS A BUNCH OF NARCISSI, THE TIPS OF HER FINGERS ARE DYED WITH HENNA.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $5\frac{1}{2}$ INCHES).

(India. XVIIIth Century).

£6 6s

231 **RAJNI MAHOMED SHAH WALI.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJNI MAHOMED SHAH WALI, DRESSED IN YELLOW AND GREEN, SITTING ON A RED CUSHION, SMOKING A HOOKAH.

Rajput School.

(MEASURING $7\frac{1}{8}$ by 5 INCHES).

(India. XVIIIth Century).

£5 5s

232 **RAJAH GANGA OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RAJAH GANGA OF BIKANIR, IN WHITE DRESS, WITH SHIELD AND SWORD, WEARING A FINE TURBAN.

Rajput School.

(MEASURING $10\frac{5}{8}$ by $6\frac{7}{8}$ INCHES).

(India. XVIIIth Century).

£5 5s

233 **RANA AISI OF ODEPUR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF RANA AISI OF ODEPUR, IN YELLOW DRESS, TRIMMED WITH RED, WEARING A GORGEOUS TURBAN, HOLDING A FLOWER IN HIS LEFT HAND, AND LEANING ON HIS SWORD.

Rajput School.

(MEASURING $10\frac{1}{2}$ by $7\frac{3}{4}$ INCHES).

(India. XVIIIth Century).

£5 5s

Indian (Rajput School)—*continued*.

234 **MAHARAJA RATAN SINGH OF BIKANIR.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF THE MAHARAJA IN WHITE DRESS AND GORGEOUS TURBAN, STANDING ON THE MADRISA BETWEEN PINK AND RED DAISIES.

Rajput School.

(MEASURING 9 by 6½ INCHES).

(India. 1826).

£6 6s

235 **KRISHNA AND RADHA** SITTING BENEATH A TREE WHILE AN ATTENDANT IS BRINGING THEM FRUIT ON A GOLDEN DISH. MOUNTED IN A HANDSOME BORDER.

Rajput School.

(MEASURING 8 by 6 INCHES).

(India. Early XIXth Century).

£15 15s

236 **THE FOURFACED DEITY**, BEING WORSHIPPED, ON A MAGNIFICENT CARPET IN FRONT OF AN ELABORATELY DECORATED PAVILION IN A GARDEN, BRILLIANT FLOWERS COMPLETE THE CHARM OF THE SCENE. MAGNIFICENTLY PAINTED IN GOLD AND COLOURS WITH SUPERB BORDER OF FLOWERS ON A GOLD BACKGROUND.

Rajput School.

(MEASURING 15 by 10 INCHES.)

(India. Early XIXth Century).

£15 15s

237 **KRISHNA** SITTING BY THE SIDE OF A BRICK WELL, AND SPORTING WITH THE LADIES WHO COME TO FETCH WATER, WITH GOLDEN JARS ON THEIR HEADS, ONE MAIDEN IS SHEWN FILLING HER JARS FROM THE WELL BY THE AID OF A MOST PRIMITIVE METHOD. IN FRONT IS A SMALL POND ON WHICH LOTUS ARE GROWING. A HANDSOME TREE IS GROWING OVER THE WELL, IN THE DISTANCE IS A BROAD RIVER, HILLS, TREES, PALACE WALLS, OVER WHICH THE SUN IS SETTING. CHARMING MINIATURE HEIGHTENED WITH GOLD.

Rajput School.

(MEASURING 12 by 9¼ INCHES).

(India. Early XIXth Century).

£15 15s

Indian (Rajput School)—*continued*.

- 238 **KRISHNA**, A LOTUS IN EACH HAND, SITTING ON A COUCH, ON HIS RIGHT RADHA IS SITTING ON ANOTHER COUCH, CLAD IN A LIGHT GREEN SILK VEST AND DRESSED IN GOLD AND GREEN TROUSERS, IN FRONT OF HIM IS HANUMAN, THE MONKEY-GOD WITH AN ATTENDANT. THE WHOLE SCENE TAKES PLACE ON A RAISED TERRACE SURROUNDED BY BEAUTIFUL FLOWERS AND TREES IN FRONT OF THE PALACE.

Rajput School.

(MEASURING $9\frac{1}{2}$ by 7 INCHES).

(India. Early XIXth Century.)

£12 12s

239 **A GAME OF BACKGAMMON.**

BEAUTIFULLY PAINTED INDIAN MINIATURE SHOWING FIVE LADIES PLAYING A GAME OF BACKGAMMON AT NIGHT, IN THE GARDEN OF THE ZENANA, BY THE LIGHT OF TWO CANDLES.

Rajput School.

(MEASURING $9\frac{1}{2}$ by $6\frac{1}{2}$ INCHES).

(India. Early XIXth Century.)

£10 10s

- 240 **A PENDANT OF TWO INDIAN MINIATURES** SHEWING A PRINCE RECLINING ON HIS COUCH WITH A LADY. BEAUTIFULLY EXECUTED IN GOLD AND COLOURS.

Rajput School.

(MEASURING 5 by 3 INCHES).

(India. Early XIXth Century.)

£10 10s

- 241 **INDIAN HORNED DEMON LEADING A SYMBOLIC BULL**, FORMED OF HUMAN FIGURES AND VARIOUS OTHER ANIMALS IN THE CURIOUS INDIAN FASHION.

Rajput School.

(MEASURING $8\frac{3}{4}$ by $10\frac{1}{2}$ INCHES).

(India. Early XIXth Century.)

£5 5s

PERSIAN.

241a **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.** (In translation.)

“ The Dervishes possess a sword of power,
 You should not despise their company.
 Seek help from the Will of Dervishes, for
 The Dervish protects the safety of the King.”

(In smaller letters.)

“ Whoever confronts the lion and the tiger
 Ought to beware of the sword of Dervishiem,
 The hearts of these are like Files
 If they do not cut themselves they straighten
 (and subdue) those that cut.”

(MEASURING $5\frac{5}{8}$ by $9\frac{1}{8}$ INCHES.)

(Persia. XVIIth Century).

£2 12s 6d

241b **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.** (In translation.)

“ Pir Hirst, may God sanctify his secret, says;
 O God, do not extinguish this lighted lamp, and do not burn this
 afflicted heart, and do not tear his sewn curtain, and do not
 drive away this trained slave.
 Peace and honour.”

(MEASURING 7 by $8\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century).

£2 12s 6d

241c **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.**

(A PART OF A CERTIFICATE OF SUCCESSION, WRITTEN IN
 BEAUTIFUL FLOURISHING CHARACTERS.) (In translation.)

“ Peace on their inhabitants !

As the chosen one of excellence, the great master Ala ul-Milat has
 returned the trust of Life to the demander Death (and died) and
 as his eldest son Mirza Hashim is in every way worthy of his
 father, therefore he is nominated as his successor in all the pro-
 tected dominions generally and in Meshhed particularly.”

(MEASURING $6\frac{3}{4}$ by 10 INCHES.)

(Persia. XVIIth Century).

£2 2s

Persian—continued.**242 MOHAMMED ALI THE PAINTER.**

PORTRAIT DELICATELY DRAWN IN PEN AND INK AND HEIGHTENED IN COLOURS AND GOLD OF MOHAMMED ALI, THE PAINTER, OF ISPAHAN, BY MANSUR.

THIS IS A PORTRAIT OF THE FAMOUS PAINTER MIR MOHAMMED ALI, OF TABRIS, WHO WAS A SON IN LAW OF MIR AMID, AND FLOURISHED ABOUT 1640. HE WAS A PAINTER OF THE SCHOOL OF ISPAHAN, AND A SIMILAR PORTRAIT DRAWING OF HIM IS NOW IN THE LEIPZIG MUSEUM OF APPLIED ART, AND WAS REPRODUCED BY DR. SCHULZ, IN HIS "HISTORY OF PERSIAN PAINTING" (Leipzig, 1914), plate 171.

(MEASURING 6 by $3\frac{1}{4}$ INCHES).

(Ispahan, Persia. About 1640).

(SEE ILLUSTRATION, PLATE NO. XCI.).

£150

243 EIGHT PAGES OF DECORATION IN COLOUR; FROM A MANUSCRIPT MADE IN KHORASSAN AT BAKHERZ. THE MANUSCRIPT IS THE KHIDR KHANI BY KHOSRAN DELHEVI, COPIED BY MOHAMED EL KATIB.

THE BORDERS OF THESE EIGHT PAGES REPRESENT SCENES OF PASTORAL LIFE, OR DIFFERENT WILD ANIMALS, A LION DEVOURING AN ANTELOPE AND ORNAMENTAL DECORATION. PERSIAN.

(MEASURING $10\frac{1}{2}$ by $6\frac{1}{2}$ INCHES).

(Persia. Late XVIIIth Century).

£8 8s



Portrait Drawing of MOHAMMED ALI THE PAINTER. By MANSUR.
Ispahan, Persia. About A.D. 1640.
See Item No. 242.



A PERSIAN MENDICANT.
Miniature in gold and colours by Mansur.
Persia. Dated A.D. 1682.
See Item No. 244.

Persian—*continued*.**244 A PERSIAN MENDICANT.**

PERSIAN MINIATURE BY MANSUR IN DELICATE COLOURS AND GOLD. A SCENE IN FRONT OF A MOSQUE. A PERSIAN MENDICANT TELLING THE BEADS OF HIS ROSARY, BY HIS SIDE ARE TWO ELEGANTLY DRESSED YOUNG MEN ADMIRING A STREAM ALONG THE BANKS OF WHICH ARE GROWING PINK AND WHITE FLOWERS, AND TWO TREES ON THE BRANCHES OF WHICH BIRDS ARE SITTING. IN THE BACKGROUND ARE FURTHER TREES AND A HILL.

THE MINIATURE IS DATED A.D. 1682.

Persian School.

(MEASURING $6\frac{1}{2}$ by $4\frac{1}{4}$ INCHES).

(Persia. A.D. 1682).

(SEE ILLUSTRATION, PLATE No. XCII.). **£52 10s**

251 DOUBLE MINIATURE.

[I.] PERSIAN LADY BEFORE MAKING HER TOILET ON A TERRACE. [II.] A PERSIAN LADY RUNNING AFTER A WHITE CAT WHICH HAS SEIZED AND RUN AWAY WITH A GREEN PARROT. WITHIN DAINTY DOUBLE BORDERS OF BIRDS, BUTTERFLIES AND FLOWERS, WILD ROSES, PEACH-BLOSSOMS, NARCISSI, FRENCH MARIGOLDS, LILIES, POPPIES, AT BOTTOM A CHARMING VARIEGATION OF ROSES AND GREEN, BLUE AND FLORAL ORNAMENTS.

(MEASURING 16 by 11 INCHES).

(Persia. XVIIth Century).

£16 16s

252 PORTRAIT OF AN AGED MAN, SUFI SHEIK ABUSAID ABUL KHAIR, WEARING AN UNDER-GARMENT OF BRIGHT ORANGE COVERED WITH A BLUE CLOAK LINED WITH YELLOW. HE IS SITTING IN THE MIDST OF A LANDSCAPE ON A FINE ORIENTAL CARPET, ABOUT TO DRINK. AT BACK DELICATE TREES AND SHRUBS AND BLUE SKY.

Persian.

(MEASURING 6 by 4 INCHES).

(Persia. XVIIth Century).

£16 16s

Persian—*continued*.252a **PERSIAN DRAWING.**

DRAWING OF A YOUTH WEARING AN ELABORATELY EMBROIDERED COAT AND SKIRT, A GILT DAGGER STUCK IN HIS COAT, HOLDING A WINE CUP IN HIS RIGHT HAND AND A WINE FLASK IN HIS LEFT. ON HIS HEAD A WHITE AND BLUE TURBAN. IN THE FOREGROUND AND BACKGROUND ARE ROCKS AND TREES. THE DRAWING IS DELICATELY TINTED, AND HEIGHTENED WITH GOLD.

SIGNED RIZA-I-ABBASI.

(MEASURING 6 by 4 INCHES).

(Persia. About 1640).

(SEE ILLUSTRATION, PLATE No. XCIII.).

£75

252b **CALLIGRAPHY.**

SPECIMEN OF PERSIAN CALLIGRAPHY, ELEGANT SHIKAST, WITH DELIGHTFULLY EXECUTED DAINTY DOUBLE BORDERS, OF BIRDS AND FLOWERS, INDIAN PINKS, ANEMONES, NARCISSI, FRENCH MARIGOLDS, HYACINTHS, MARIGOLDS, HAZEL-NUTS, DOUBLE NARCISSI.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIth Century.)

£4 4s

252c **CALLIGRAPHY.**

ARABIC TEXT. SPECIMEN OF ORNAMENTAL WRITING. BEAUTIFULLY WRITTEN IN ARABIC, IN GOLD LETTERS ON A TURQUOISE BLUE BACKGROUND.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century.)

£4 4s

PLATE XCIII.



PERSIAN DRAWING OF A YOUTH, SIGNED RIZA I-ABBASI.
Persia. About A.D. 1640.
See Item No. 252A.

PLATE XCIV.



PORTRAIT OF A PERSIAN BY MANSUR.
Persia. About A.D. 1640.
See Item No. 253.

Persian—continued.

- 253 **PORTRAIT OF A PERSIAN BY MANSUR** BEARING A FLAG IN HIS LEFT HAND, A PURPLE BELT ROUND HIS WAIST, HE HAS JUST WRITTEN A LETTER. AT THE BACK IS A RUGGED ROCK WITH TREES, IN THE FOREGROUND GRASS AND FLOWERS. A GOLDEN INK-POT AND A WRITING CASE ARE ON HIS RIGHT. THE MINIATURE IS DELICATELY COLOURED AND HEIGHTENED WITH GOLD.

(MEASURING $6\frac{1}{4}$ by $3\frac{1}{2}$ INCHES).

(Persia. About 1640).

(SEE ILLUSTRATION, PLATE No. XCIV.).

£75

- 253a **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

“ I shall dictate to you a word of wisdom,
Which deserves to be written with liquid gold,
It is better to eat your own poison
Than to lick another's honey from your fingers.”

Written by
Abdulla.

“ They say that Khakani does not give his heart (love) to men
I shall not sell my heart, which is the dog of the cave ⁽¹⁾ to Bilam ⁽²⁾.
I shall not make over the needle of Jesus to blind-hearted men
(perverted).
I shall not sell the thread of Mary to the renders of our curtains
(slanderers).

(MEASURING $4\frac{7}{8}$ by $7\frac{3}{8}$ INCHES.)

(Persia. XVIIth Century).

£3 3s

(1) Kutmir, the companions of the seven sleepers. It is one of the few animals which will go to paradise.

(2) The aged devotee of Moses' time who was condemned for his conceit of piety and hypocrisy.

Persian—*continued.*

254 **TRIPLE MINIATURE.**

THREE MINIATURES, ONE SHOWING A PERSIAN LADY STAINING HER FEET WITH HENNAH, BETWEEN TWO ALMOND TREES IN FULL BLOSSOM. ON THE RIGHT IS A NATIVE COUPLE ENGAGED IN TALKING AND ABOVE IS A PERSIAN GENTLEMAN CAROUSING WITH A COURTEZAN, ATTENDANTS ARE BRINGING THEM ROSES. WITHIN A DOUBLE DAINTY BORDER OF BIRDS AND FLOWERS, WALLFLOWERS, PINKS, MARIGOLDS, RED AND BLUE ANEMONES, VIOLETS, PEACH-BLOSSOM, INDIAN PINKS, IRIS, HAZEL-NUTS, TULIPS, ROSES.

(MEASURING 16 by 11 INCHES).

(Persia. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XCV.).

£18 18s

254a **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.** - (In translation.)

“ May my head be sacrificed to thee when thy sword revolves round my head,
I have no heart left which should become a shield for thy arrow !
Oh, do not be deceived by youth and ten days (i.e. short lived) beauty !
Because, even the Sun on reaching its zenith turns back (and declines).”

Written by
Mir Ali.

(MEASURING $5\frac{3}{4}$ by $8\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century).

£3 3s

254b **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.** (In translation.)

“ If you want a jar full of silver, or a golden tray,
You ought to pass into the land of Iraq.
May the hear inspiring (land of) Iraq be ever blesses;
For the fame of learning has increased on account of her.”

(MEASURING $4\frac{1}{2}$ by 7 INCHES.)

(Persia. XVIIth Century.)

£3 3s



TRIPLE MINIATURE.
Persia. XVIIIth Century.
See Item No. 254.



PORTRAIT OF PERSIAN PRINCE SMOKING A HOOKAH.
Persia, XVIIIth Century.
See Item No. 255.

Persian—continued.

- 255 **PORTRAIT OF A PERSIAN PRINCE SMOKING A HOOKAH**, HE IS RICHLY ROBED IN AN EMBROIDERED GREEN DRESS AND WEARS A LONG BLACK BEARD, HE IS RECLINING ON AN EMBROIDERED GOLD CUSHION. AN ATTENDANT IS ON HIS RIGHT. WITHIN A DAINTY, DELIGHTFUL BORDER OF BIRDS, BUTTERFLIES AND FLOWERS, MARIGOLDS, IRIS, POPPIES, ANEMONES, TULIPS, ROSES AND SOME OTHER ORIENTAL FLOWERS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XCVI.) **£15 15s**

255a **CALLIGRAPHY.**

SPECIMEN OF PERSIAN CALLIGRAPHY BY MOHAMMAD EMIN IN VERSE, WITHIN DELIGHTFULLY EXECUTED DAINTY DOUBLE BORDERS, OF BIRDS AND FLOWERS, ROSES, JAPONICA, FUCHSIA, ANEMONE, POPPY, LILY, PANSY, PINK, VIOLET, MARIGOLDS, JASMINE, NARCISSUS, IRIS, CHERRY-BLOSSOM, APPLE-BLOSSOM, ALMOND-BLOSSOM, HYACINTHS, HAZEL NUTS, BLACKBERRY-BLOSSOM.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIth Century) **£12 12s**

- 256 **ABRAHAM ON MOUNT MORIAH ABOUT TO SACRIFICE ISAAC**, THE ANGEL IS HOLDING BACK A SWORD AND POINTING TO THE RAM CAUGHT IN THE THICKET. WITHIN DAINTY DELIGHTFUL BORDERS OF BIRDS, BUTTERFLIES AND FLOWERS, ROSES, IRIS, MARIGOLDS, ANEMONES, TULIPS, YELLOW IRIS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century) **£10 10s**

257 **PORTRAIT OF A PERSIAN PRINCE.**

PERSIAN MINIATURE OF A YOUNG PERSIAN PRINCE DRESSED IN A COAT OF CLOTH OF GOLD, TRIMMED WITH FUR, A FUR CAP WITH A PURPLE FEATHER, BLACK LOVE-LOCKS, PINK AND GREEN BOOTS AND A VIOLET WAISTCOAT AND SKIRT, WITH GOLD BUTTONS.

(MEASURING 8 by 4 INCHES.)

(Persia. XVIIth Century) **£7 10s**

Persian—*continued*.

- 258 **PORTRAIT OF A PERSIAN PRINCE** DRESSED IN CLOTH OF GOLD WITH PEARL BUTTONS, RECLINING ON A BRIGHTLY COLOURED CARPET OF RED, GREEN, BLUE AND GOLD, SAYING HIS PRAYERS WITH A ROSARY, HE HAS A LARGE MOUSTACHE AND A FINE TURBAN, AT HIS SIDE IS A SWORD AND BEHIND HIM HIS BOW AND ARROWS. BEHIND HIM IS AN ATTENDANT BRINGING HIM A CUP. WITHIN DELIGHTFUL BORDERS OF BIRDS, FLOWERS AND BUTTERFLIES, APPLE-BLOSSOMS, ROSES, ANEMONES, INDIAN PINKS, IRIS, PEACH-BLOSSOMS.

(MEASURING 16 by 11 INCHES.)

(Persia. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XCVII.).

£15 15s

- 258a **A MONKEY ON A DRAGON**, HOLDING A SHIELD AND BRANDISHING A CLEAVER. CAREFULLY DRAWN IN BLACK AND WHITE.

Shah Tahmasp School.

(MEASURING $3\frac{1}{4}$ by $4\frac{1}{2}$ INCHES.)

(Persia. XVIIIth Century.)

£1 10s

- 259 **A DRAGON ON ROCKS.**

CAREFULLY DRAWN IN BLACK AND WHITE.

Shah Tahmasp School.

(MEASURING $4\frac{1}{8}$ by $5\frac{1}{8}$ INCHES.)

(Persia. XVIIIth Century.)

18s



PORTRAIT OF PERSIAN PRINCE.
Persia. XVIIIth Century.
See Item No. 258.



AN EQUERRY OF THE SHAH ABBAS BIN.
Persia. XVIIIth Century.
See Item No. 260.

Persian—*continued*.260 **AN EQUERRY OF THE SHAH ABBAS BIN.**

A PORTRAIT EXECUTED IN GOLD AND COLOURS OF AN EQUERRY OF THE SHAH ABBAS BIN, DRESSED IN PINK, WEARING A TURBAN, HOLDING A DAGGER IN HIS RIGHT HAND, MOUNTED ON A HORSE KILLING A DRAGON. HIS LITTLE DOG IS RUNNING BY THE SIDE OF THE HORSE. THE EQUERRY HAVING BEEN HUNTING AT HAZAR DERRE IN THE MOUNTAINS NEAR ISPAHAN, WAS ATTACKED BY A FRIGHTFUL DRAGON WHICH FLEW AT HIS HORSE'S HEAD. THE YOUNG MAN DEFENDED HIMSELF FOR A FEW MINUTES WITH HIS HUNTING KNIFE, BUT AT LAST BOTH HIS STRENGTH AND THAT OF THE HORSE GAVE WAY. HIS DOG, WHO WAS GREATLY ATTACHED TO THE HORSE, SEIZED THE DRAGON HIMSELF, AND AT A SIGNAL FROM HIS MASTER HE INFLICTED SEVERAL MORTAL WOUNDS. THE WHOLE WITHIN A DAINY BORDER OF BIRDS, BUTTERFLIES AND FLOWERS, VIOLETS, ROSES, ANEMONES, MARIGOLDS, BLUEBELLS, AND OTHER DELICATELY TINTED BLOSSOMS.

(MEASURING $12\frac{3}{4}$ by 9 INCHES).

(Persia. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XCVIII.).

£18 18s

261 **SPECIMEN OF PERSIAN CALLIGRAPHY, WITHIN GOLD ORNAMENTAL BORDER.** (In translation.)

“O my heart, the foot of the sky is still in the pitch ⁽¹⁾
Stand up and drink, for it is the time of night travelling;
As yet, when the Dancing girl of the night ⁽²⁾ has turned only one
or two of her hairs grey,
Take, (and quaff) the cup for one more hour and she will be old.”

(MEASURING $5\frac{3}{8}$ by $8\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century).

£2 12s 6d

(1) *i.e.*, It is still light, or you are still young.

(2) *i.e.*, The Venus.

Persian—*continued*.

- 262 **A PORTRAIT**, ELEM KAN KERMANI, A CELEBRATED PERSIAN COURTEZAN OF SHIRAZ, UNDER THE REIGN OF KERIM KAN, DRESSED IN PINK, WEARING TROUSERS OF A PECULIAR CHINESE PATTERN, RECLINING ON A GOLD CUSHION SPRIGGED WITH FLOWERS, BEING ENTERTAINED BY TWO LADY MUSICIANS (ALSO WEARING TROUSERS). IN THE BACKGROUND ARE THREE ATTENDANTS, ONE HOLDING A CHILD IN HER ARMS. IN THE FOREGROUND IS A TRAY ON WHICH DISHES OF FRUIT ARE PLACED, AND A CHILD PLAYING WITH TWO WHITE RABBITS. THE WHOLE WITHIN A DAINY BORDER OF BIRDS, BUTTERFLIES AND FLOWERS, CARNATIONS, PINKS, MARI-GOLDS, ANEMONES, TULIPS AND PEACH-BLOSSOM.

(MEASURING $12\frac{3}{4}$ by $9\frac{1}{4}$ INCHES).

(Persia. XVIIIth Century).

(SEE ILLUSTRATION, PLATE No. XCIX.).

£21

- 263 **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

“ O true believers, O true believers, true belief, true belief;
 Repent of this worldly mindedness, repent.
 How free are the poor from the harm of responsibilities !
 How needy are Kings of the materials of greatness !
 After forty years this fact is revealed to Khakani
 That poverty is (real) sovereignty, and sovereignty (real) poverty !
 The rawhide garment which is covering my ripe heart (is so precious
 to me that)
 I shall not sell a piece of it for a thousand pieces of painted silk.
 This one nights privacy which I have in a week
 I shall not sell it for six absolute days.
 You said why I do not serve the King ?
 I shall not sell a moments freedom for the two worlds ! ”

(MEASURING $5\frac{1}{2}$ by $9\frac{3}{4}$ INCHES.)

(Persia. XVIIth Century).

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Portrait of ELEM KAN KERMANI, a celebrated Persian Courtesan. of Shiraz,
under the reign of Kerim Kan.
Persia. XVIIIth Century.
See Item No. 262



Portrait of ELEM KAN KERMANI, a celebrated Persian Courtezan, of Shiraz,
under the reign of Kerim Kan.
Persia. XVIIIth Century.
See Item No. 264.

Persian—continued.

- 264 **A PORTRAIT** OF ELEM KAN KERMANI, A CELEBRATED PERSIAN COURTEZAN, OF SHIRAZ, UNDER THE REIGN OF KERIM KAN, WEARING TROUSERS, DANCING AND HOLDING A SCARF ABOVE HER HEAD, ON HER RIGHT SIDE IS A SMALL CHILD AND ON HER LEFT A PEACOCK. SURROUNDED BY A BORDER OF BUTTERFLIES AND FLOWERS, TULIPS, MARIGOLDS, CARNATIONS, ANEMONES, AND OTHER GAILY COLOURED BLOSSOMS.

(MEASURING $12\frac{3}{4}$ by $9\frac{3}{4}$ INCHES.)

(Persia, XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. C.).

£21

- 265 **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER. (In translation.)

(In smaller characters.)

“ O thou master of the age, at this time in the world
Greatness is absolutely conferred upon your sacred person.”

(In larger characters.)

“ Today the world is illuminated by you,
Good fortune and success have become your companions and
helpers,
The Blessing for which I used to pray at nights,
Hundred thanks (to God) that it has been obtained today! ”

Written by

Khairullah.

(MEASURING $5\frac{1}{2}$ by 9 INCHES.)

(Persia). XVIIth Century.)

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- 266 **SPECIMEN OF PERSIAN CALLIGRAPHY**, WITHIN GOLD ORNAMENTAL BORDER.

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(MEASURING 6 by $6\frac{7}{8}$ INCHES.)

(Persia. XVIIth Century.)

£1 1s

Persian—*continued*.

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THE PRINCE IS DRESSED IN A RED CLOAK WORN ABOVE A LIGHT GREEN UNDER GARMENT, A WHITE TURBAN IS ON HIS HEAD. THE BACKGROUND IS GOLD. THE MINIATURE IS MOUNTED WITHIN VERY FINE SPECIMENS OF CALLIGRAPHY BY SULTAN ALI, IN THE PERSIAN STYLE, AND WITHIN A DOUBLE FLOWERED BORDER.

(THE PORTRAIT ITSELF MEASURES 6 by 5 INCHES, WHILE THE WHOLE MEASURES 16 by 11½ INCHES).

(Persia. XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. CI.).

£25

PLATE CI.



Portrait (equal size) of the TURKISH SULTAN HUSSAIN.
Persia. XVIIIth Century.
See Item No. 267.



"THE DANCING DERVISHES AT CONSTANTINOPLE."

The only Miniature known of this scene.

By a Turkish Artist.

Early XVIIIth Century

See Item No. 272.

TURKISH.

THE ONLY MINIATURE KNOWN OF THE DANCING DERVISHES.

- 272 **REMARKABLE AND BEAUTIFULLY PAINTED MINIATURE** ILLUMINATED IN GOLD AND COLOURS, BY A TURKISH ARTIST, EARLY XVIIth CENTURY, OF THE DANCING DERVISHES AT CONSTANTINOPLE OPPOSITE THE GOLDEN HORN.

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ON THE REVERSE OF MINIATURE IS A FAMILIAR SCENE IN A TURKISH GARDEN, THE LADY OF THE HOUSE IN ORIENTAL ATTIRE WITH RICH ORNAMENTS IS HAVING SUPPER IN THE GARDEN WITH HER SLAVE DRESSED IN BLUE POURING OUT SHERBET. AN ORCHESTRA OF FOUR LADIES IS PERFORMING; THE INSTRUMENTS USED ARE A ZITHER. A MANDOLINE, A TAMBOURINE AND A KIND OF VIOLIN. THE BACKGROUND SHOWS THE MAGNIFICENT ORCHARD WITH FRUIT HANGING FROM THE TREES AND A CHARMINGLY ARRANGED FORMAL GARDEN WITH GAY FLOWERS, THE LILIES BEING IN FULL BLOOM. THE LADY IS RECLINING BENEATH A PLUM TREE LADEN WITH FRUIT. ON THE RIGHT A FOUNTAIN IS PLAYING.

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(Turkey. Early XVIIth Century).

(SEE ILLUSTRATION, PLATE No. CII.):

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